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No. 5.

KUNKEL'S

MUSICAL REVIEW.

MARCH, 1882.

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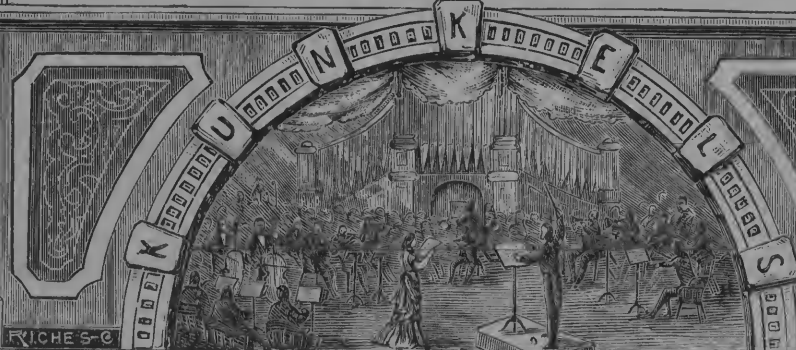
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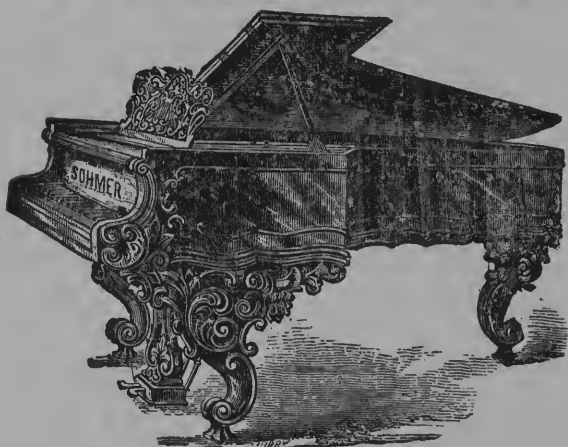
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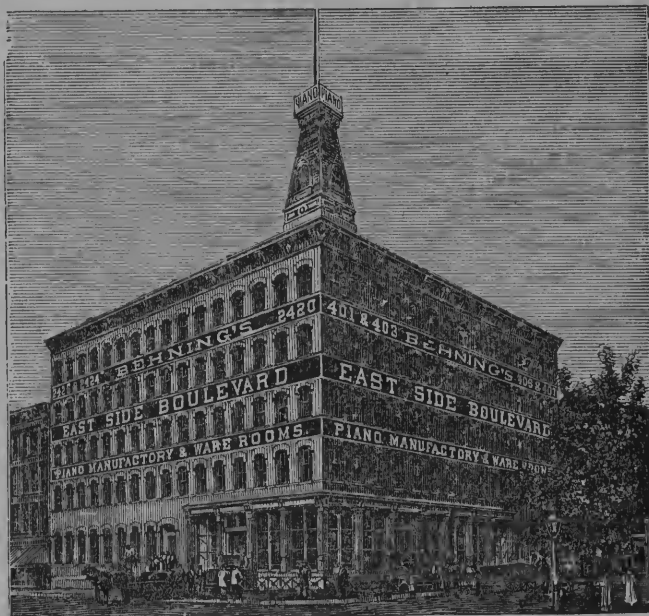
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MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. V.

MARCH, 1882.

No. 5.

MME. ETELKA GERSTER.

MME. ETELKA GERSTER, by marriage Signora Gardini, the leading *prima donna* of the Strakosch Opera Company, whose picture appears upon this page, was born at Kassa (Kaschau), the capital of Upper Hungary, in 1855. Her father, a merchant, brought up his family to refined tastes. He was fond of music, and in the evening the family often entertained themselves and their friends with the songs of Schubert and other German composers. Nobody in the family seemed to think of special musical study until a visiting friend of the family from Vienna spoke of the promise which he thought lay in Etelka's voice. He asked permission to bring his friend Hellmesberger to hear her, and some time later the veteran musician came. He endorsed his friend's good opinion of the voice, but contended that there was but one judge of such matters in Vienna, and that was Madame Marchesi. Etelka was brought to Vienna and sang for Marchesi. The great teacher expressed a willingness to accept her as a pupil; and Frau Hellmesberger having kindly opened her home to the little Hungarian, she began her studies in perhaps the most thoroughly musical atmosphere of Europe. Madame Marchesi was at that time connected with the Vienna Conservatory. Its first prize fell to Gerster at the examination in 1875. Among the musicians present at that examination were the famous composers Verdi and Signor Gardini, the latter conductor of an opera troupe. He offered Etelka an engagement and she accepted. For two seasons she sang in Spanish and Italian cities, and finally, in March, 1877, began a season in Berlin. For three weeks the company sang to empty houses. Then came whispers of the fact that within the walls of the despised Kroll's was echoing the voice of an extraordinary singer, and Etelka Gerster had reached the turning point in her career. The nobility flocked to hear her, and the Emperor and the court were constant attendants at her representations. In the midst of her triumph she married Dr. Gardini, and left Kroll's to accept an engagement at Her Majesty's in London.

Her first appearance in America was with "Her Majesty's Opera Company," at the Academy of Music, New York, on November 11th, 1878, her debut being as *Amina*, in "La Sonnambula." Her success was pronounced and instantaneous, and created the greatest *furor* ever known on the operatic stage of this country.

Mme. Gerster then visited Boston, Philadelphia, Baltimore, Cincinnati, Chicago, St. Louis, and other principal cities, and her tour was one grand triumph, the enthusiasm, and demonstrations of approval being, if possible, greater than in New York. On her return to New York for the spring season, Mme. Gerster renewed her former successes, and the Academy of Music was again crowded to excess on the Gerster nights.

During the present season, Mme. Gerster, under the management of Max Strakosch, has renewed, if not surpassed, her former successes. She has just closed a long and brilliant engagement in New Orleans, where the press, as well as the patrons of the opera, seem to have been entirely carried away by her magnificent voice and artless manner. As we write, she is in New York, where the presence of

Adelina Patti does not lessen the audiences which greet with enthusiasm one whom they have learned to love as well as admire.

Mme. Gerster is essentially a lyric artist. She charms with the gracefulness, smoothness, and exquisite finish of her execution, and the perfect musical taste which every phrase, even in the most florid passages, proclaims. She fascinates and charms. She uses her voice with rare skill and judgment.

Mme. Gerster-Gardini is not only an artist, she is a lady whose private virtues it were perhaps out of place to extol in this connection, though they have deservedly made her a favorite with those who know her private life. A loving mother, a dutiful wife, a charitable and amiable woman, there is no part of her history (which some have called uneventful) that the



Mme. ETELKA GERSTER.

biographer has to avoid mentioning. When the public applaud her, they can do so without mental reservation, without fear that in applauding talent they also applaud vice, without retreating behind the sophistry that it is the singer and not the woman whom they honor.

Mr. Silas G. Pratt, the "Chicago Beethoven," gives some interesting reminiscences of his acquaintance with Wagner. When parting from the Master after a long and exhausting interchange of musical ideas, the Prophet of Bayreuth exclaimed: "My friend, you are the Wagner of America." "And you," replied Silas, "are the Pratt of Europe."—*Music*.

COLOR-HEARING.

This expression has been applied to a phenomenon of which some few people are conscious, viz.: an appearance of certain colors accompanying the perception of notes or noises, says the *London Times*. In 1873, Nussbaumer described (in a Vienna medical paper) this double perception as he and his brother had it, and Herren Bleuler and Lehmann, in Zurich, have recently made a more systematic study of the subject. The colors associated with particular notes differ in different individuals. As a rule, the higher notes are accompanied by lighter colors; the lower, by darker. Chords either cause the colors which correspond to their notes to appear side by side, or give a mixture of those colors. A thorough musician who was examined perceived a distinct color with each key—e. g., C major, grey; G flat major, reddish brown; A major, blue; A minor, lead color; F sharp major, yellow; and so on. The same note in different keys changes in color according to the color of the key in which it is found. To many persons, too, the same piece played by different instruments appears in different colors. Noises, again, are generally accompanied with colors, these being generally of a grey or brown hue. Increased intensity of sound affects the color perceived, and more so in the case of noise than in that of musical notes. In the latter, the intensity of color is increased; in the former, a transparent effect observed gives way, in some measure to opacity. The authors pursue their studies into the colors some minds perceive on hearing consonants, vowels, diphthongs, words, etc., some of which cases seem to be explicable by direct "association." By four persons sound was perceived as a result of sensations of light and color—e. g., a broad, quietly-burning gas flame led to perception of a sound constructed of *w* and a light vowel like *e*. When the flame flickered, the sound grew similar to *l*. In color-hearing no essential difference between the two sexes has been demonstrated. Of 76 "color-hearers" 59 per cent were males and 41 per cent females. The percentage of "color-hearers" in 596 individuals examined was only 125. The phenomenon is, to a great degree, hereditary. [As the operations of nature are always uniform, it would seem that since "the colors associated with particular notes differ in different individuals," the perceptions are not objective but subjective—in other words, that they are not perceptions at all but hallucinations which indicate rather a tendency to insanity than any peculiar natural gift. Still, the subject is not without interest, and if any of our readers are color-hearers, or know of any one who is, we should be glad to have them send us the facts. We shall not publish names, in any case, without special permission of the writers.—*Editor*.]

The first true Italian opera ever performed in public was "Euridice," which was performed at Florence in 1600, during the festivities which followed the marriage of Henri IV. of France to Maria de' Medici. The music was by Jacopo Peri and the libretto by Ottavio Rinuccini. A harpsichord (the prototype of the piano) a chitarone, (a species of large lute or guitar provided with twenty metal strings), a *viol di gamba* (an instrument of the violin kind), a therobo or large lute, and three flutes, constituted the orchestra.

Kunkel's Musical Review.

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WE have this month again enlarged the REVIEW. This enlargement, as have been all enlargements or other improvements of our magazine, is to be permanent—subject only to further growth. This is not a “double number” nor a “holiday number,” but just what we propose to give as a regular thing, until we can do better.

WE would, with all due modesty, call the attention of our readers to the fact, that we begin in this number the use of an improved style of music-printing, which gives to the music of the REVIEW, a more artistic appearance than it has yet had, and places it, in that respect, incontrovertibly at the head of the musical magazines of either hemisphere.

MANY of the most renowned composers showed remarkable aptitudes for music at a very early age; on the other hand, others, Beethoven among them, had to be compelled to take their music lessons, and exhibited no special talent for the art, until they had passed the period of drudgery and mechanical exercises. It would not do, therefore, to conclude that because a child does not take to music at once, he may not become a good musician, but, upon the other hand, we think there is altogether too much forcing on the part of parents and teachers. It is not necessary that every one should be a musician, and when, after years of study, a child is unable to tell a true from a false note, as sometimes happens, or plays like a machine, it is not only cruelty to the child as well as waste of time and money, it is also cruelty to the public whom he may hereafter torture, to compel, indeed to allow, such an one to continue his musical practice or malpractice.

WE hear from Boston, that, since our perhaps severe, but certainly honest, criticism of his efforts as “America's Greatest Pianist,” Mr. W. H. Sherwood has been denouncing the brothers Kunkel, and Mr. Gustave Satter (under whom we charitably advised him to study for a few years), as “a trio of cranky Dutchmen.” Why Mr. Sherwood should bring in Satter, who, for aught we know, may never have read our remarks, or even the publishers of this journal, who did not see the article until it was in print, especially when the name of the editor is published and known, is a thing which probably no one but a self-styled “greatest pianist” could explain. As the editor of the REVIEW is a native of France, Mr. Sherwood can hardly call him a cranky Dutchman, but we suggest that he might call him a “frog-eater,” a “Johnny Crapeaud,” or even a “communist,” and by that means triumphantly establish his claims to be both “America's greatest pianist,” and a gentleman. With the light we have at present upon the rather uninteresting subject, however, if we were asked to indorse him in either capacity, we should certainly make our indorsement “without recourse.”

STAGES OF MUSICAL CULTURE.

LOWEST in the scale of musicians will invariably be found the man who, in his own estimation, knows everything, or at least everything worth knowing, about music. This “everything” consists of knowledge sufficient to enable him to read, or slowly spell out some simple composition, and to sing or play it with little regard to phrasing or tempo, and utterly without conception of its outward form or inner meaning. He is frequently a member of some volunteer choir, sometimes its leader; or, if he be not religiously inclined, he is an active member of some secular choral society or musical club. He is invariably opposed to musical papers, because they are not sufficiently classical, for he is nothing if not “classical”—though it would puzzle him to tell you what he means by classical. This man not infrequently blooms out into a “professor of music” in some country town, where his overweening self-esteem and self-assertion cause him to be regarded as a great authority by those who know even less about music than himself, since, as the French proverb has it: “*Dans le royaume des aveugles, les borgnes sont rois.*” When he turns “professor” his status is forever fixed, for he “becomes wise in his own conceit,” and as Solomon has said (perhaps having a “professor of music” in his mind's eye) “there is more hope of a fool than of him.” Let him alone! In his case “ignorance is bliss,” and, for him, “t were folly to be wise!”

Fortunately, however, all beginners in music do not suddenly become “professors,” and many reach the second stage, when further progress in the study of music reveals to them, that at the time they thought they had all needful musical knowledge, they hardly knew the alphabet of music, when they discover that they have not even yet learned how to study music, and see opening before them, in every direction, the boundless horizons of that *terra incognita* of musical science and literature which they had at first believed to be but a diminutive “garden patch” that could be thoroughly cultivated in an occasional hour of idleness. Then a very natural reaction takes place, and they, who but lately knew everything, now feel that they know absolutely nothing, and gravely doubt the possibility of ever learning anything of real consequence. This is the time when the student most needs proper guidance, for there is danger that he will inconsiderately throw up the study of music in disgust; he has just realized that he is but a pigmy, and he sees before him a task that might appall a Hercules, and yet he is in the best way of learning, since he is conscious of his want of knowledge. At this stage, a wise and conscientious teacher is most needed, for here is the critical period in a musical education, the period when a student's aptitudes for music should have sufficiently appeared to enable the competent and honest teacher to tell him whether it is really worth his while to attempt to go further in the study. If the opinion of the instructor should be favorable to such a course he should not be chary of encouragement, and a good method may be to show the pupil that many who were not more richly endowed naturally, have accomplished what now seems to him a well-nigh impossible task.

As a rule, perseverance in study soon brings the student out of this “slough of despond” and to the next higher plane of musical culture, when, although realizing that he is yet but a tyro, he will be conscious of knowing something about music—a modest something it is true, but still much more than nothing, and enough to enable him to enjoy the intellectual drill as well as the æsthetic satisfaction of further musical study and practice. Enough has been gained at this point to enable one to form generally correct opinions of musical compositions and discussions, enough to

* In the kingdom of the blind, those who are blind in one eye are kings.

make of him an intelligent patron of music, and this is probably as far as the non-professional musician is likely to have time, if not inclination, to proceed.

Beyond this, comes the fourth, and highest stage of musical culture, when, with taste developed, memory richly stored with the fruits of study, and intellect trained to the ready application of the knowledge acquired, the student of music becomes the fully equipped musician who, according to the bent and sum of his talents, may become the competent creator, interpreter or critic of musical compositions.

“Extremes meet,” says the adage, but we have yet to see the musician of real learning, who ever reached or even approached the serene self-confidence, the sublime self-sufficiency exhibited by the happy ten hundred thousand who know everything about music, after a term or two of rudimentary study, at some boarding-school, or a few weeks attendance at a “musical convention” or “musical institute.”

SOME THOUGHTS ON PRACTICE.

WHAT “practice makes perfect” is a matter of so universal experience that it has passed into a commonplace adage. But why and how far that is true, is a question which many a one has asked himself, without, perhaps, being able to find a satisfactory answer. Why? is never an idle question, since the better we understand the cause, the better we shall be able to produce, control, or direct the effect. This question we propose here to examine, and, as far as we may, elucidate.

Modern physiological science has established beyond controversy that the nervous system of the higher animals, and most distinctly of man, consists of two classes of nerves, which have been called volitional and responsive by some authors, influential and automatic by others. The volitional or influential nerve-arcs, which have their centre in the upper lobes of the brain (*cerebrum*), are under the direct control of the mind, which, through them, originates action, while the responsive or automatic nerve-arcs are controlled immediately by the lower brain (*cerebellum*), and preside over bodily functions and motions, either in obedience to the will, or quite automatically, through stimulation of those nerves themselves by external objects or conditions.

In man, the two classes of nerves, although quite distinct and easily distinguishable, are connected together in many points by countless commissures, and though the volitional arcs often control the automatic, these sometimes overcome the power of the former. A familiar illustration of this may be derived from the action of winking. Winking is the result of automatic nervous action. We wink without volition, and even unconsciously. Yet we can frequently control and resist for a time the automatic action of the responsive nerves, which would make us wink. Upon the other hand, the automatic action of those nerves will frequently overpower any putting forth of will power upon our part to prevent our winking.

It is evident that in any case, the more you can delegate to the automatic nerve-arcs, the less the intellect will have to do in that direction, and the more it will be able to accomplish in other ways. Now, just as muscle grows by use, the automatic nervous system increases in susceptibility to influences from without as well as to forces from within by custom, and by repeated action the nervous force evolved by the putting forth of will power cuts, so to speak, familiar channels through the matter of the responsive nerves, until, as soon as it is evolved, it flows through these channels with so little effort that one is scarcely conscious of it.


Take a tyro at the piano, and each movement of the fingers, each note must be watched, and the effort at controlling mechanical action leaves no mental power to apply to the grasping of the inner meaning of


the music. Now, take your finished pianist, and repeated action has so definitely marked the proper channels through his automatic nerves that when he seats himself at the piano, he has but to will and the nervous force thus evolved flows through its accustomed channels, and his fingers obey in detail what he has willed as a whole, while the powers of his mind are left free to add to the perfection of the mechanism the inexpressible charm of proper expression.

It follows, from what precedes, that since it is the will that is to cut these channels, practice, to yield its best results, must be accompanied with the putting forth of will-power. The lack of this explains the unsatisfactory results of hours and years of practice at the piano by inattentive pupils, who are sometimes naturally gifted in a higher degree than those who surpass them in skill.

It follows, also, from what we have said, that, since the automatic or responsive portion of the nervous system is not directly connected with the upper lobes of the brain, the seat of intellect and feeling, the former may be highly cultivated while the latter is not. A Blind Tom with defective upper lobes, but unusually large development of the responsive portion of the nervous system, acquires the mechanical part of music with wonderful rapidity; but though his performances are marvelous and, at first sight, seem to partake of the character of genius, further investigation shows them to be little more than the work of an automaton. Others who are not Blind Toms, but who have not that development of the æsthetic faculty, the instinctive inborn feeling and understanding of the beautiful which acts through the upper lobes of the brain, which makes the artist, whether as instrumentalists or vocalists, fall short of the highest achievements of musical art, however great their technical training and skill, because of lack of systematic development of the one or the other portion of the nervous system.


It follows, finally, that proper musical training, for one who is to be a reproductive artist, should include the education of the intellect, the exercise of the upper lobes of the brain, as well as that of the cerebellum and the mechanical motions which it controls and directs.

UR teachers of singing are, as a rule, giving their attention too exclusively to the development of voice, to the neglect of the cultivation of expression. Thomas Moore, the poet, is said to have been a most delightful singer in a small company, although he had scarcely any voice, because of the taste and expression with which he sang, and we all know too many instances of persons endowed with good and fairly cultivated voices, who sing execrably. This neglect of proper elocutionary and musical expression is probably due, in part, to the lamentable fact that a large proportion of the songs of the day do not express anything. Singers should mercilessly refuse to place in their repertory, every song that has not a meaning both in its words and music.

HE Empress Eugénie, it is now related, was the moving cause of the production of "L'Africaine." Meyerbeer, in 1862, attended a reception given by the empress, and a game of forfeits was proposed. The Princess Metternich drew the forfeits, and on asking Eugénie what was to be done to the owner of the last "pretty thing" in the bag, the empress replied, "He must grant me a favor." Meyerbeer was the owner of the forfeit, and "L'Africaine" was the favor demanded. The opera had been lying unheeded since 1834, when its production was prevented by Mme. Falcon, who was to have created the part of Selika, losing her voice. The composer waited in vain for another star to appear; but none of the great singers seemed to come up to his idea of what Selika ought to be. The unexpected request of the empress resuscitated the work.


Has music in his sole—the man with creaky boots.

PIANO vs. PIANO-FORTE.

NDER this title, the *Boston Times* writes as follows: "Which shall it be, piano or piano-forte? The majority of newspapers throughout the country use the word piano in speaking of an instrument, but there never was and never will be any authority for the use of it in this connection. It is the combination of the two Italian words, *piano* and *forte*, that gives the meaning to the instrument manipulated by the use of keys and so-called hard and soft pedals, and makes the piano-forte. The derivation of the term piano-forte, as we use it at the present day, is ascribed to Christoph Gottlieb Schroter, who is believed to have suggested the present name by his statement, in a published account in 1768, that on his instrument the performer "at pleasure might play *forte* or *piano*." This appears to us as the only proper name for the instrument. Piano signifies nothing when used in this connection."

We regret to disagree on any subject with our well-informed contemporary from "The Hub," but, in this case, we must. The original name of the piano or piano-forte was *clavicembalo col piano e forte*, or *keyed dulcimer, with the soft and loud*, that is to say, a dulcimer played with keys, and provided with a contrivance for playing softly or loudly at the will of the performer. In the course of time, the name was abbreviated to *piano e forte*, soft and loud (*clavicembalo* understood). *Piano-forte*, i. e., *soft-loud*, is an etymological barbarism, a self-contradictory term, and though the term *piano* as applied to the well-known instrument in question, has lost its original significance, it is not, at any rate, self-contradictory as is *piano-forte*, and has the very appreciable advantage of greater brevity. Life is too short for the use of such names as *clavicembalo col piano e forte e sostenente e capo d'astro*, etc., etc., as some of our modern harpsichords might be named. The word *piano* has the indorsement of good usage not only in America and England, but also in Italy and France. It is further to be remarked that if piano-forte is the name of the instrument, artists who play it must be piano-fortists and not pianists, yet our friend of the *Times* uses the latter term, and thus indorses the name of *piano*, from which it is derived, and which he says means nothing. We vote for *piano*, and hope to live to write the obituary of the term *piano-forte*.

MILTON'S HELL.

ROM the time when our first parents tasted the forbidden fruit of Eden to the present, man has sought to unravel the secrets of the universe. But while his whole nature glows with an indomitable desire and passion to investigate and know the unknown, he stands in mute wonder and awe before those mysteries which his intellect can not understand or fathom.

This was understood by none better than by Milton, nor is it illustrated in any part of his works better than in his description of hell and the infernal hosts.

The poet, having invoked his muse to tell of the transgression of the primeval pair, she first tells us of him

"Whom the Almighty power
Hurled headlong, flaming, from the ethereal sky."

With wonder and astonishment we follow, as she leads us to the place

"Where nine times the space that measures day and night,
To mortal man, he, with his horrid crew,
Lay vanquished, rolling in the fiery gulf."

Awe stricken, we roam about trying to find some limit to these torments, but

"Torture without end
Still urges, and a fiery deluge, fed
With ever-burning sulphur, unconsumed."

We try to find, perchance, some adamant wall, which some herculean strength may yet level to the ground, but

"A dungeon horrible on all sides 'round,
As one great furnace flames."

Tired with these "sights of woe" and "regions of sorrow," hopeless we look below, but nothing meets our gaze but fire, everlasting fire!

Thinking that the Almighty One, as He sits on His throne above, may yet look with compassion on these torments, and send, perhaps, some good Lazarus to alleviate their sufferings, we look above to address

our supplications to Him, but we see nothing there but

"Floods and whirlwinds of tempestuous fire,
As far removed from God and the light of heaven
As from the center thrice to the utmost pole."

Since Heaven will not, can not, grant our prayer, can we not flee to some remote region where we may forget these sorrows? Can we not find some secluded spot, inaccessible to these infernal furies? Impossible! for

"Beyond this flood
A frozen continent lies, dark and wild,
Beat with perpetual storms of whirlwinds and dire hail."

What a hell! Where can we find a fiend worthy the sceptre in this matchless empire of the damned. There he comes. With a voice that makes

"All the hollow deep of hell resound,"

he calls his cohorts, and forthwith all the Stygian furies surround him. He proposes, he exhorts, he commands; they approve with

"A shout that tears hell's concave, and beyond,
Frightens the reign of Chaos and Old Night."

His scattered legions, roused by his passionate eloquence, rise from the "burning lake," and stand before him an unconquerable phalanx. As he views these numberless hosts, his "heart distends with pride." He has been defeated, but not conquered; though expelled from heaven, the infernal world receives him.

"Better rule in hell than serve in Heaven."

To his courage there is no limit. Leaving the "gloom of Tartarus," and passing the endless chaos, he braves the Almighty. With hellish trickery he seduces man, then returns to the Plutonian regions, there to curse and defy Jehovah. A terrible ruler, a still more terrible hell—vast, limitless, mysterious!

To this picture of torments no human experience can be compared. Send me among the savages of Africa, where starvation or slavery awaits me; give me some Bastille whose walls I can curse, and from which death at least can rescue me, but it bears no comparison to this hell to which there is no limit, and from which there is no escape.


Tell me of Cæsar, the master and arbiter of Rome's destinies, or of Alexander, the proud Macedonian ruler; tell me of Napoleon, before the tread of whose armies Europe and Africa trembled, but they are insignificant compared with this prince of hell, the rival of Heaven's King. A great and terrible picture, worthy the genius of the poet whose mind gave it birth.

Not only is this hell terrible and sublime, but its conception would have been impossible to a man of any other temperament, or in any other circumstances. Obstinate himself, he could well describe Satan's obstinacy; an advocate of freedom, he understood a fallen angel's passion for liberty and hatred of any sovereign power; fearless, despising and abusing his enemies, his Satan, courageous, haughty, overbearing, is an anti-type of himself; in the sufferings and lamentations of the Puritans, he saw the torments of hell and heard the groans of the damned; when he saw the Royalist furies murdering the innocent and profaning the sacred, how could he not describe the infernal fiends!

Thus this Homer of Christian beliefs, this grand and sublime soul, deprived of earth's joys and pleasures, while losing the spectacle of this world, gave us a peerless model of the passions of hell.

JOEL FOULON.

THE CLAUQUE.

ictor Couailliac, in a work entitled "La Vie au Théâtre," lets us into the secret of certain world-famed successes. Here is the fixed rate for the different kinds of applause:

	FRANCS.
Ordinary applause.....	5
Prolonged applause.....	15
Prolonged and noisy applause.....	20
Three rounds of applause.....	25
Simple recall.....	25
Unlimited recalls.....	50
For appearing horror-struck.....	5
Murmurs of affright, done as if the power to applaud were lost.....	15
Applause at first adverse, and afterwards favorable, as if public opinion were friendly for a cabal to success....	32
A moan, followed by applause at the end of a scene of murder.....	12½
Sardonic laughter.....	5
Ordinary laughter.....	5
Bursts of laughter.....	10
Exclamations: "Oh, how laughable!" "Isn't it nice?" etc.	15
Superlative exclamations: "It is simply magnificent!" "It is unequalled!" etc.....	20

In regard to the phrases that one sometimes hears on leaving the theatre: "What a fine troupe!" "How evenly excellent the company is!" "It is better than at the Theatre Français!" "What a skillful director is M. X—!" are the outcome of one of the clauses of a bargain drawn up between the manager and the leader of the claqué.—*London Figaro*.

BEETHOVEN.

THE FIRST INTIMATION OF DEAFNESS.

BEETHOVEN'S health was not the same as it had been, and for a long time he had not heard as well with one ear; an envious demon had thus checked his game.

Painful, fearfully painful, this discovery had been to him, but perhaps it was only a passing cold, and would disappear with the cause which produced it.

Beethoven was by no means the man to give way to despair, and the happy life in his little paradise at Hetendorf, which, with Julie Guicciardi near, seemed even more of a paradise than before, should not be disturbed by any slight accident.

To-day he had risen merry and gay, and his soul was as bright as the blue sky outside. Ries came from the city at 6 o'clock to take a lesson from his great teacher, who was now, however, more friend than teacher.

But Ludwig Van Beethoven was not in the mood to-day for giving lessons. With comic gravity he said to the young man as he entered.

"Welcome, welcome, but I can't play the school-master now. Get right down to breakfast with me, young man, and then we will take a little walk."

And so they did. The road, the surrounding country, the sky, and the mood of the walkers were all alike filled with the brightness of the dawn. He did not talk much, it is true. Beethoven was communing with his inner world and the world of tone; he was humming to himself—he could never really sing—and Ries, in his reverent timidity, did not venture to interrupt him. Not till after the country dinner, which they took at a little village, did scholar and teacher carry on a moderate conversation.

Ries had another opportunity to cast a deep glance into his master's beautiful character. It was as light and clear there that day, as in the blooming, fragrant world around them. The conversation turned upon different distinguished musicians. Not the faintest trace of jealousy could be found in this man's great soul. "Händel, Cherubini, Mozart!" he cried "let merit receive its crown!"

"Which of Mozart's works is the finest?" asked Ries. "For you, the Magic Flute is Mozart's greatest work, for in that he has shown himself a true master of German music."

"And Don Juan?" asked young Ries, surprised.

"Don Juan is too Italian, and then our holy art should never give itself to the service of so scandalous a subject."

"Cherubini?"

"He is, among all dramatic composers now living, the one whom I like best. I like, too, the style of his church music. If I should ever write a requiem, I should remember many beautiful things that I have learned from him."

"Händel?"

"Händel is the master of all masters, still without an equal. Go, young man, and learn from him how great effects may be produced by small means."

Ries now tried to turn the conversation upon a subject of great importance to him, thorough-bass. Beethoven was suddenly silent. After a pause, he said, "there are two things separate by themselves, about which there should be no discussion, thorough-bass and religion."

The first hours of the afternoon were not less pleasant than the morning. Even the old cheerfulness returned; so that at a charming spot Beethoven stretched himself at full length on the grass. Ries sat down at his feet in silent satisfaction. An oak, over whose proud summit at least a hundred years had passed, stretched its knarly branches over them like a sheltering roof, and delicious fragrance rose from the flowers and plants around them. The sun shone with a burning heat; a dead, sultry air had gradually taken the place of the free air of the morning. On the distant horizon a heavy, dark cloud rose like a gray wall, and from time to time was heard the grumbling of distant thunder.

Beethoven had always loved the grand natural phenomena of a storm, and liked nothing better than to observe the towering of the clouds, their speed and power as they came nearer, and the breaking out of the storm itself. Then the floods of heaven opened, and the rain poured down in streams; the thunder rolled as if it would shake the earth from its foundations, and the lightning flashed as if the war between Zeus and the Titans was renewed. Then it was well with his own Titanic nature.

But it was strange that to-day the black, distant mass of clouds affected him unpleasantly. When he saw them, a shadow fell upon the beautiful day, and upon the brightness of his soul. He remembered the warning cry often uttered by a lovely creature, who was so dear to him, and who long since rested beneath the ground. It seemed to him as if he heard

Countess Eugenie cry. "The cloud! the black cloud!" Beethoven trembled, but he felt ashamed of his weakness, and a strong will subdued it. The silence of his youthful companion, which he had not noticed all day, grew unpleasant to him. He turned to him and said, leaning his head on his arm:

"You are very still, Ries, are you not?"

"I am silent because I am listening," said the young man.

"What do you hear?" asked Beethoven, astonished.

"I am listening to the shepherd, who sits with his flock yonder, at the edge of the wood, playing very prettily on his flute, which he has cut out of elderwood."

Beethoven kept still and listened. "I do not hear a sound," he said at last, "you must be mistaken."

"No indeed," answered Ries, astonished in his turn. "The sound is very distinct, indeed. Do you not see the shepherd?"

"Certainly, I see him," answered Beethoven, who had now risen, and was looking toward the wood. "I see, too, that he has a flute at his mouth. Hark! let me listen again."

Then there was another pause. Suddenly, Beethoven's face was as pale as a corpse, and Ries, too, turned pale. The young man, who knew that his teacher had suffered for a long time from a slight defect in his hearing, had guessed what a fearful discovery of himself his master had just made. He grew dizzy with horror, and said, in his anxiety, almost with trembling voice:

"It really seems as if our flute-player had grown dumb," although he still heard the shepherd's flute very plainly.

Beethoven answered not a word. He was as pale as death. Thick drops of cold sweat rested upon his forehead. His eyes started, fixed with horror, and his features took in the stiffness of marble. Within, with a horrible pain, came up the cry, "The cloud! the black cloud! Beethoven, Beethoven, man of tone, thou shalt hear nothing more! thou shalt hear nothing more! Great God, thou art growing deaf!"

As if his head had been struck by lightning, he sprang up, made a sign to Ries, and started gloomily on his way home. Not another sound passed his lips, but something like despair was struggling within. It was the thought; Beethoven, Beethoven, man of tone, thou art growing deaf.

RAU.

A STORY OF STEEL PENS.

FEW persons who use steel pens on which is stamped "Gillott" have any idea of the story of suffering, of indomitable pluck and persistence, which belongs to the placing of that name on that article.

A long depression in trade in England threw thousands of Sheffield mechanics out of work, among them Joseph Gillott, then twenty-one years of age.

He left the city with but a shilling in his pocket. Reaching Birmingham, he went into an old inn and sat down upon a wooden settle in the tap room. His last penny was spent for a roll. He was weak, hungry, and ill. He had not a friend in Birmingham, and there was little chance that he would find work.

In his despondency he was tempted to give up, and turn beggar or tramp. Then a sudden fiery energy seized him. He brought his fist down on the table, declaring to himself that he would try and trust in God, come what would. He found work that day in making belt buckles, which were then fashionable.

As soon as he had saved a pound or two he hired a garret in Bread Street, and there carried on work for himself, bringing his taste and his knowledge of tools into constant use, even when working at hand-made goods. This was the secret of Gillott's success. Other workmen drudged on passively in the old ruts. He was wide awake, eager to improve his work or to shorten the way of working.

He fell in love with a pretty and sensible girl named Mitchell, who, with her brothers, was making steel pens. Each pen was then clipped, punched, and polished by hand, and pens were sold consequently at enormously high prices.

Gillott at once brought his skill in tools to bear on the matter, and soon invented a machine which turned the points out by the thousands in the time that a man would require to make one. He married Miss Mitchell and they carried on the manufacture together for years.

On the morning of his marriage the industrious young workman made a gross of pens, and sold them for thirty-six dollars to pay the wedding fees. In his old age, having reaped an enormous fortune by his shrewdness, honesty, and industry, Mr. Gillott went again to the old inn, bought the settle, and had the square on which he sat that night sawed out and made into a chair, which he left as an heir-loom to his family, to remind them of the secret of his success.

THE NEW YORK MAY MUSICAL FESTIVAL.

WE extract what follows from the announcement recently issued by the council of the May Musical Festival:

The first festival of the New York Music Festival Association, under the direction of Mr. Theodore Thomas, will be given at the Armory of the Seventh Regiment, of New York, beginning on the evening of Tuesday, May 2, 1882, and continue through the week. There will be four evening and three afternoon performances. An ample guaranty fund has been subscribed, which has provided for all preliminary expense and placed the enterprise upon the most satisfactory financial foundation.

The preparations for the festival have been long in active progress under the general charge of an advisory council aided by Mr. Thomas, and the arrangements are all now far advanced toward completion. The most notable event of the preparations is the organization of two great choruses—that of the New York Chorus Society, under the presidency of the Hon. Carl Schurz, assisted by many eminent citizens, and that of the Philharmonic Society of Brooklyn. Mr. Thomas is the musical director of these societies. At the festival these choruses will be assisted by societies from other cities, including the Handel and Haydn Society of Boston, the Cecilian of Philadelphia, the Oratorio Society of Baltimore and the Worcester Festival Association of Worcester, making altogether a force of 3,200 admirably disciplined voices.

The orchestra will be composed of 300 musicians, selected from among the best performers in New York, Cincinnati, Chicago, Philadelphia, and Boston.

The great organ will be constructed by Mr. Hilborne L. Roosevelt for the Festival Association. Mr. Dudley Buck will be the organist.

The list of artists already includes:

Mme. Amalia Materna, the greatest interpreter of Wagner, the original heroine in the performance of the Trilogie at Bayreuth, and whom Wagner has selected to create the leading part in his new work, "Parsifal;" Miss Annie Louise Cary, who will make her last appearance in public at the festival; Mrs. E. Aline Osgood, Miss Emily Winant, Herr Candidus, Mr. Theodore J. Toedt, Mr. Myron W. Whitney, Mr. George Henschel. Other engagements are pending.

Among the principal works which will be presented at the festival are the "Missa Solennis" of Beethoven, the "Jubilate" and "Israel in Egypt" of Handel, Bach's "A Stronghold Sure," and the "Fall of Troy," by Berlioz. The closing scenes of "Götterdämmerung"—the finale of the Wagnerian Trilogie—will also be performed, with Mme. Materna as *Brunnhilde*.

KULLAK.

As we go to press, the cable brings news of the death of the distinguished teacher, pianist, and composer Theodor Kullak. We borrow from that excellent work, Grove's Dictionary of Music and Musicians, the following brief sketch of his life:

Theodor Kullak was born Sept. 12th, 1818, at Krotoschin in the province of Posen, where his father held the post of *Landgerichtsssekretär*. He was first intended for the law, but preferred to devote himself to music. He was a pupil of Hauck's from his 11th year, having previously been under the tuition of Albert Agthe, in 1842 he became a pupil of Czerny, and in 1846 was made *Hofpianist* to the king of Prussia. He founded, in conjunction with Stern and Marz, a *conservatorium* at Berlin in 1851; and in 1855, in consequence of some disagreement with his fellow-workers, he started a new institution under the name of *Neue Akademie der Tonkunst*, in the same city. He has devoted his attention principally to the drawing-room style of composition, and has published many transcriptions and arrangements for the piano, which are very popular. Of his Original works the following are the most remarkable:—Grand concerto in C minor for piano and orchestra (op. 55); Trio for piano and strings (op. 77); Duos for piano and violin; Ballads, Boleros, etc., for piano solo; "Les Etincelles," "Les Danaïdes," "La Gazelle," etc.; also collections of small pieces, such as "Deux Portefeuilles de Musique," "Kinderleben," two sets of pieces (op. 81), "Les Fleurs animées." Among his later works may be mentioned "Ondine" (op. 112), "Concert-étude" (op. 121). In 1877 he published a second edition of his "Octave-School," which is very valuable as an instruction book.

A PHILADELPHIA musician says the cabinet organ ought to be a great boon, but it is made a great nuisance by ignoramuses who have not sense enough to use it for what it was intended—organ music. Nine out of ten purchasers toot away hour after hour on high-diddle-diddle dance tunes written only for stringed instruments.—*Phila. News*.

NEWS BOILED DOWN.

UNITED STATES.

NEW YORK.—*Oedipus Tyrannus* in Greek, or rather in *macaroni* English, was a flat failure. "*L'Afrique*" was severely criticised by the New York papers, and but poorly patronized. Mrs. Annie Norton-Hartdegen sang here for the first time on Feb. 7th, at the Philharmonic Club concert, and made a good impression. Patti is singing in opera in New York; her first performance took place on Feb. 23d in "*Traviata*," "*Il Barbiere*," "*Faust*," and "*Il Trovatore*" will follow. Strakosch is in New York with his troupe; from New York he goes West.

CHICAGO.—Minnie Hauk was given a reception by the Chicago Press Club on the evening of Feb. 4th. H. Clarence Eddy "dedicated" or "opened" the new organ of the Sixth Presbyterian Church on Feb. 9th. On Feb. 9th, Prof. W. S. B. Mathews gave a lecture at Lyon and Healy's, followed by a piano recital by Miss Harris, one of his pupils. Emil Liebling, the best of Chicago pianists, will go to Europe the coming summer.

ATLANTA, GA.—Amadeo Schultze, son of the director of the Southern Conservatory, eight years of age, played in a recent concert several violin selections in a manner that astonished the audience. At the same concert, Miss Irene Farrar played Rive-King's "*On Blooming Meadows*" in excellent style. Prof. Otto Cohahn is about to start a school of languages in connection with the "Southern Conservatory."

ENGLAND.

Mme. St. Germaine has been appointed one of the teachers of singing at the Guildhall School of Music. Mme. Marie Roze is engaged for the ensuing Birmingham Festival. Balfe's twenty-first opera, *Pittore e Duca*, called *Moro*, or the *Painter of Antwerp*, in the English version, was produced at Her Majesty's Theatre on January 28th, before a crowded house, and, although twenty-six years old, for the first time in England.

FRANCE.

Miss Thursby has been singing in Paris with great success. Courtois, the celebrated brass-instrument maker, died lately in Paris. Angelo Neumann says that, though postponed, the projected *Lohengrin* performances will still take place in Paris. Sophie Menter, who has been playing in Copenhagen, returns to Paris about the beginning of March. Carlotta Patti and her husband, De Munk, the violinist, took part in the annual concert of the Society for the Protection of Children, Rheims. In consequence of the recent financial disasters in France, the Vicomtesse de la Panouse (Middle Heilbronn) returns to the lyric stage. The centenary of Auber's birth was celebrated in grand style at Paris on the 29th of January. Mr. Jacques Blumenthal, who has been passing the winter in the south of France, has returned to London.

AUSTRIA.

Mlle. Bianca Bianchi is re-engaged for three years, with increased salary, at the Imperial Opera-house, Vienna. At the Imperial Opera of Vienna, four operatic works will be added to the repertoire during the present season, viz.: Ambroise Thomas's "*Francois de Rimini*," Wagner's "*Tristan und Isolde*," Boito's "*Mefistofele*," and Verdi's "*Don Carlos*." Schubert's one act piece, with songs, *Die Zwillingbrüder* (the twin brothers), was recently played at the Imperial Opera House, Vienna, for the first time since 1820. A new buffo opera, *Die Tochter des Dionysos*, music by Brandl, is a success at the Carl-Theater, Vienna.

SPAIN.

The spring programme of the Sociedad de Conciertos, Madrid, will include Beethoven's Ninth Symphony.

GERMANY.

An International Exhibition of musical instruments is to be held next year at Berlin, for which the preliminary arrangements are already in course of progress. Robert Schumann's opera "*Genoveva*" is in course of preparation at the Bresden Hoftheater, and will be produced in the course of the present month. Hofmann's long-expected *Wilhelm von Oranien* has been brought out at the Stadttheater, Hamburg. A new opera, *Frithjof*, book by Anna von Moor, music by Ed. Klinger, has been well received in Nuremberg. A new oratorio, *Welt-Ende-Gericht—Neue Welt*, by Joachim Raff, has been performed in the Town Church, Weimar.

RUSSIA.

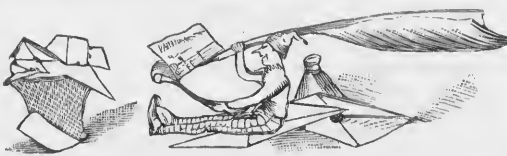
Herr Joachim, the eminent violinist, is just now engaged upon a concert-tour in Russia.

ITALY.

"Le Tribut de Zamora," of Gounod, is in rehearsal at the Teatro Regio, Turin. Bianca Donadio, having concluded her engagement in Lisbon, will give a series of performances at Genoa. The Municipality of Milan have determined to connect telephonically the Scala and Canobbiana Theatres and the Town Hall with the Firemen's Barracks. Donizetti's posthumous opera, *Il Duca d'Alba*, will soon be given at the Teatro Apollo, Rome.

PIANO-FORTE MUSIC.

O! hark to the strains of the jingling piano
That float like the wails of a gathering storm,
Tinkle, tink, tink, from eight in the evening;
Rumble, rum, dump, till past two in the morn—
Arp ggio's, staccato, andante, tranquillo,
Co' dolore, allegro, "nixcumarouse."
All of it fruit of the manipulation
Of a music-struck miss in a neighboring house.
I've seen her by day. She's as fair as an angel,
With dark waving hair and eyes sparkling bright.
But however angelic she is in the daytime,
Some demon possesses her soul in the night,
"The Sweet By and By," with countless variations;
"The Last Rose of Summer!" O! long fading rose;
"The Storm," by Blind Thomas, with hideous thunder,
And other wild thunderings lull my repose.
I idolize music from bass drum to bagpipes;
I drink in the strains of Apollo's sweet song;
I worship Rossini, Beethoven and Verdi;
For Auber and Weber I painfully long;
But hear her maniacal interpretation—
Dingle, dink, pinkle, pink, grumble, grum, grump,
Exquisite torture of articulation—
Toohey, toop, pookey, pook, plunk, plung, plump!
—Exchange.



ANSWERS TO CORRESPONDENTS.

J., New Orleans: Can not imagine why you want to know, but will tell you. Charles Kunkel was born at Sippersfeld, Germany, July 22, 1840; Jacob Kunkel in Kleiniedesheim, Germany, October 22, 1846. They were brought to this country by their parents in 1848. The editor of the REVIEW was born in La Fere, a small city of Northern France, October 16, 1849, but has been a resident of the United States since his ninth year. Now that you know the birthdays, don't forget the presents!

J. O., Dennison: See the first study of Czerny in this number and you can answer for yourself the question you ask concerning the best edition of this work.

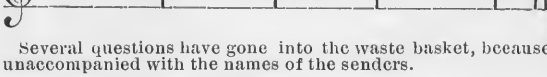
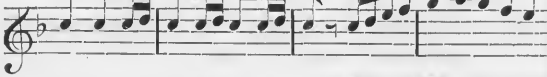
A. R., Minneapolis: We can not recommend any piano over another. Look at our advertising columns, send to the advertisers for circulars and prices, and judge for yourself. We can recommend in a general way all we advertise, for we take no advertisements from unreliable parties at any price.

N. C., Chicago: The "*Ca Ira*" was one of the most popular songs of the French revolution, and many of the horrors of that terrible period were committed under its inspiration. The tune to which the words were set was originally a *contredanse*, called "*Le Carillon National*," composed by one Bécant, a drummer in the royal guards. It is said to have been a favorite tune of the unfortunate Queen Marie Antoinette, who frequently played it upon the harpsichord, but who heard it howled by the mob as she was being led to execution, with the ungrammatical, ill-versed, but horribly expressive chorus:

"Ah ga ira, ga ira, ga ira,
Les aristocrat a la lanterne,
Ah ga ira, ga ira, ga ira,
Les aristocrat 'on les pendra!"

The following is the air:

Allegro.



Several questions have gone into the waste basket, because unaccompanied with the names of the senders.

THACKERAY'S HOUSE.

THE author of "*Vanity Fair*," far from fortunate in the most intimate of his domestic relations, yet desired above all things to found a home. To that end he built the handsome and convenient Queen Anne house within a half-minute's walk of High Street, Kensington, close to the old place. There, surrounded by friends, the choicest spirits of his age, he lived, and wrote, and died. Then came the inevitable sale of that "still life" which the gentle spirit so dearly prized, and the red brick home, with its pleasant library and billiard room, its glazed veranda and cozy town garden, fell into the hands of strangers. Thackeray had evidently set his heart on this home, and intended that it should be associated with his name. Reminded by a friend of the line in Horace about those who, oblivious of their sepulchers, build themselves houses, he retorted that he was not so forgetful, as the house he had built would always be valuable to his posterity. Yet the friend was right after all. Scarcely a week ago the place was empty—though it has found another tenant—and the people in charge and the policeman on the beat, when questioned, confessed that they had never heard the name of Thackeray or knew that such an author had at any time existed.—*London Telegraph*.

IRATE passenger to cabman, who gets off his box and opens the carriage-door: "I told you I lived at the top of the hill, not at the bottom, you blunderhead." "Cabby: 'Whist, your honor, whist! I'll merely slam the door, and the baste'll think you're out, and go up the hill like the devil.'"

IT ISN'T CATCHING.

WHEN the cholera was raging to an alarming extent in the city of Memphis, some years ago, many fled the city, among whom was a Frenchman, a tailor by occupation. Packing all necessary articles in a valise with his walking cane in hand, he set out on foot in quest of a new home. At the close of the first day he called at the house of a Mr. T., and asked if he could spend the night, stating that he had money to pay for his lodging.

Mr. T. was a man of large estate, and said the traveler might spend the night, but that he was not in the habit of making any charge, as he did not keep a hotel.

As it was summer-time and the weather warm, Mr. T. invited the Frenchman to sit with him on the porch. This he did, placing his valise beside him. Scarcely had he taken his seat, before Mr. T. began to sigh and groan aloud, praying, "Lord, have mercy upon me. Lord, bless my soul; pity me and give me more religion."

The Frenchman eyed him a moment curiously, then said:

"Monsieur, have you got de cholera?"

"No," said Mr. T., much surprised; "Why do you ask such a question?"

"Because," said the man. "I am just from Memphis, and that's de way they go on when they have de cholera."

"No," exclaimed Mr. T., with emphasis, "I am a Methodist, and I want more religion."

Pretty soon Mr. T. was called away to attend to something, and the uneasy Frenchman took advantage of the opportunity to hurriedly catch up his valise and slip off.

After traveling awhile further, he got to another fine-looking house. He saw the proprietor was at home, and before asking the privilege of staying all night, enquired:

"Have you got de Methodist here?"

"What do you mean," said Mr. W.

"Vell," replied the Frenchman, "I stopped back dere at a Mr. T's, to spend the night, and he groaned so much and seemed in so much pain that I asked him if he got the cholera. 'No,' said he, 'I got the Methodist. I want more religion.' Immediately I got my valise and got out, fearing he had some terrible disease."

Mr. W. knew the habits of Mr. T. very well, and laughingly said:

"Oh, yes, we've got the Methodist here, too, but not so bad as Mr. T." And assuring the Frenchman he would be in no danger, he was induced to spend the night.—*Southern Musical Journal*.

THE following *not* attributed to Hans von Bulow, the great pianist, bears the marks of transatlantic origin, but contains just that mixture of wit and shrewdness for which he is almost as remarkable as his great master, Liszt: "If," he says, "I stop practising one day, I notice a difference; if I stop two days my friends notice it; and if I stop three days, the public notice it. To be before the public in the first rank of executive musicians is no sinecure. I remember that Thalberg, at his zenith, declined even to carry an umbrella, and most people have noticed a difference in the illustrious Joachim's execution since he has become the dignified head of a great "Conservatoire." Liszt knew this fatality of the muscular and nervous system very well, and retired when he no longer intended to slave."

WHY THE PARSON LEFT KENTUCKY.

GOOD many years ago, when a certain place in Texas was a very small town, quite a number of prominent citizens went out on a hunting expedition. One night, when they were all gathered around the camp-fire, one of the party suggested that each man should give the time and reason for leaving his native State and coming to Texas, whereupon each one in turn told his experience. Judge Blank had killed a man in self-defence, and Arkansas, Gen. Soandso, had forged another man's signature to a check, while another came to Texas on account of having two wives. The only man who did not make any disclosures was a sanctimonious-looking old man, who, although a professional gambler, was usually called "Parson."

"Well, Parson, why did you leave Kentucky?"

"I don't care to say anything about it. Besides, it was only a trifle. None of you would believe me anyhow."

"Out with it! Did you shoot anybody?"

"No, gentlemen, I did not. Since you want to know so bad I'll tell you. I left Kentucky because I did not build a church." Deep silence fell on the group. No such excuse for coming to Texas had ever been heard of before. There was evidently an unexplained mystery at the bottom of it. The "Parson" was called on to furnish more light.

"Well, gentlemen, you see a congregation raised \$3,000 and turned it over to me to build a church—and I didn't build the church. That's all."

NOTE FOR DARWIN—In time the mulberry tree becomes a silk gown and a silk gown becomes a woman.



THE MUSIC IN THIS NUMBER.

"THOSE EVENING BELLS."—These beautiful words of Moore have been set to music by more than one composer, but no one, we think, has better rendered the spirit of the poetry than has Mr. Wolff in the composition we publish in this number. Mr. E. W. Wolff, the composer, is a resident of Baltimore, where he is a general favorite.

"MY LOVE ANNIE."—The music of this piece is by Mr. George E. Selby, a gentleman well known in the South as an able composer and teacher of music. It will be found to be a charming song for the parlor as well as for the concert.

"SPANISH STUDENTS," (caprice) is one of the most taking of Mr. Goldbeck's celebrated "Gem Series" of twelve compositions. The full notes and directions accompanying the piece dispense us from more extended comment in this place.

"SPRING DAWN," by Emmy Schaeffer-Klein, will be found as charming as its name. It is of only medium difficulty, yet very artistically written, and will please the majority of musicians.

ETUDES DE LA VELOCITE.—The first study of Czerny, as published here, is a reproduction from Kunkel Brothers' celebrated edition of this indispensable work. This edition is accompanied by explanatory text *ossias*, etc., etc., throughout, and has been endorsed as the best by William Mason, Carlyle Petersilea, Julie Rive-King, Emile Lieblich, Robert Goldbeck, Gustave Satter, Carl Klausner, J. B. Lang, J. B. Armstrong, Epstein Brothers, and in fact by all the leading pianists and teachers who have ever seen them. Teachers and others will find these *études*, as well as any other of Kunkel Brothers' publications, at the dealers' who are advertised in the next column as special agents for the "Royal Edition."

"MAY GALOP."—This easy duet will be pronounced by beginners the best thing in this number. We make no such claims for it, of course, but we think teachers will unanimously vote it to be an excellent teaching piece of easy grade, and more showy and effective than many compositions of greater difficulty.

WARBLINGS AT EVE.—This is one of the numbers of Kunkel's celebrated "Royal Edition." We invite the special attention of our readers to this piece as a representative of the entire series. As examples, our readers will notice that on the third page of this composition the *ossia*, which is the original text, comprises a ninth (from C to Bb); this is difficult for small hands to play smoothly in one position, i. e., from the fifth finger to the first, especially as the run lies; it is not much easier if played according to the fingering indicating crossing of the fingers. The figure substituted, which really gives more life to the piece and conveys a better idea of warbling, will be found to lie easily under the fingers and to comprise but one-sixth, which can easily be reached by the smallest hands. The variation from the original on pages four (lower brace) and five (upper brace) is not given as a simplification, but merely as a different reading. The work done on this simple composition will give our readers some idea of what has been done for the longer and more intricate works of this edition.

A movement is on foot to establish a school of dramatic art in London, where a complete dramatic training in all its branches may be obtained by those who wish to embrace the stage as a profession. It is proposed to raise \$25,000 or \$30,000, which, it is supposed, will suffice to carry on the institution for four years, by which time it is expected that it will be self-supporting. The list of the committee includes plenty of eminent names, among them Lord Lytton, Sir Coutts Lindsay, the Hon. Lewis Wingfield, Henry Irving, Carl Rosa, G. A. Sala, Palgrave Simpson, and Alfred Tenyson, the laureate, besides the Countess of Ducie, Lady Theodore Martin, and Mrs. Fanny Kemble. Moreover, many talented members of the profession have promised their cordial co-operation in the undertaking.

NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

PIANO SOLOS.

Chopin's Best Thoughts selected, revised, and carefully fingered (foreign fingering) by Charles and Jacob Kunkel:

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Satellite (Polka de Concert).....	J. C. Alden, Jr.	1 00
Tales from the Vienna Woods Waltz, written for and dedicated to R. Joseffy, Strauss, (Grande Paraphrase de Concert).....	Julie Rive-King	1 50
Dreaming by the Brook (Morceau de Concert), R. Goldbeck	R. Goldbeck	1 00
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The Royal edition will eventually comprise all the classical as well as modern compositions, and its numbers will be advertised in the REVIEW as they are published.

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The Second Principal Chord of the Minor Mode.

§ 193. The second principal chord of the minor mode (that of E minor in the key of A minor), when acting as the chord of the Dominant, has its third converted into a leading tone, but it may also appear as an unaltered minor chord.

1 As a chord of the Dominant. 2 As an unaltered minor chord.



Chord Series introducing the Major and Minor Chords.

§ 194. The number of chord combinations, without resorting to suspensions, anticipations and other devices for harmonial variety, is inexhaustible, hence it would be futile to attempt here anything like their complete enumeration. We therefore confine ourselves to such examples as are typical, and to point out the laws which underlie the formation of favorable progressions.

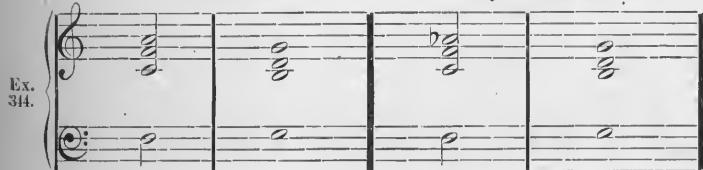
1. In all chord combinations the natural progressions are those in which the semi-tones (halfsteps) are allowed to move according to their inherent tendencies, that is either as leader, ascending, or subleader, descending. This ensures conjunct movement and consequent smoothness of the voices.
2. When it becomes expedient to deviate from the natural progression, disjunct movement is the result in some of the parts, and it is here that art and skill are required to avoid harshness in the harmonies, and hardness or awkwardness in the progressions. In the relationship between a major chord and its relative, when in their original positions, there are no ties or affinities through semi-tones. Their relationship is purely harmonial.
3. The most favorable successions of *unrelated* chords are those which are formed of a minor and major chord. Those of two unrelated minor or two unrelated major chords are not so favorable.

HARMONY.

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Two unrelated Major chords,
less favorable.

Two unrelated chords, one minor,
one major: more favorable.



Both minor, unfavorable.

Minor and major, favorable.



4. All relationship between major and minor chords is in the third, except that between the chord of the Dominant and the third principal minor chord, which is in the fifth. These are, in the key of C, the triads D minor and G major.

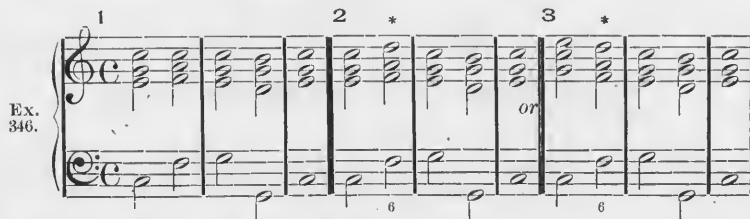
Relationship in the Fifth between a Major and Minor Chord.

G major. D minor.

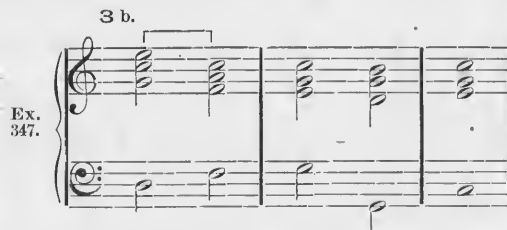


5. The principal mission of chord-inversions is to render the Bass more flowing and give it variety. Caution should therefore be used when associating, in the Bass part, *disjunct* movement with inversions, easily resulting in hard progressions. Some practice is necessary to acquire a correct feeling for beautiful progressions of this kind. It is one of those points of *real art*, which science is scarcely able to explain with exactitude.

6. The laws which govern the part-progression of the chords of the Tonic, Dominant, Dominant 7th and Subdominant apply similarly to the minor and all other chords.
7. The doubling of the third occurs frequently in minor chords of the 6th; their effect is better than that of similar major chords, because its lowest interval is a major third (instead of a minor as in major chords): the emblem of strength and secure foundation. The first inversion (chord of the 6th) of the second principal minor chord (D minor in the key of C) frequently plays the part of Subdominant; so much so, that it may almost be regarded, under certain circumstances, as a mere *modification* of the chord of the Subdominant. It is particularly well adapted to introduce the chord of the Fourth and Sixth.



This chord of the 6th (marked with a star) does not in any way sound like a minor chord; it has entirely the character, and performs the functions, of a major chord of the Subdominant, with a melodial change from the 5th c to the 6th d. This melodial change is a natural one, for it is within the *consonant* possibilities of the chord, in the pleasing animation in the upper parts, and farther reaching melodic power. No. 3, for instance, would not have been so flowing with the plain Subdominant.



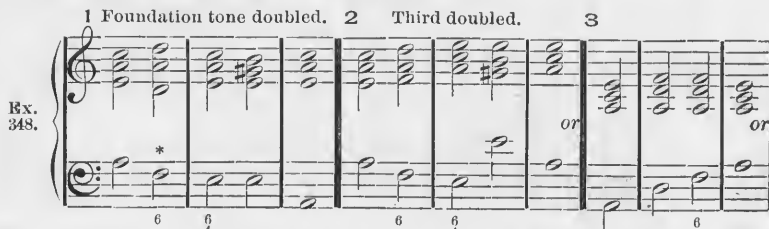
The student should therefore regard this chord, when associated with major

HARMONY.

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chords, as a chord of the Subdominant which has undergone a melodial change.

The minor chord of the 6th proper would be associated with minor chords and come in the following manner, for instance:



: in a minor key with momentary modulation (see Modulation) to the relative major by means of the same chord of the 6th, with return to the first minor key.

4 A minor. C major. A minor.



5

6



NOTE.—The combination in the last three measures of the preceding example, in the key of C, cannot be used on account of the consecutive Fifths.

8. As the minor chords form part of the Triads built upon the seven tones of the major scale, they may occur in major keys without thereby effecting a passage into a complete minor key. A minor key can only be considered established or complete when the three principal chords of Tonic,

Dominant with leading tone, and Subdominant have been brought in, acting in concert. That would constitute a modulation into A minor.

9. *Melodial* relationship refers to the beautiful progression of single parts in harmonies, but more especially to the presence of sympathetic half tones. The two half tones in the following example constitute melodial relationship:



Chord Series upon Foundation Tones.

C Major.



A Minor.



HARMONY.

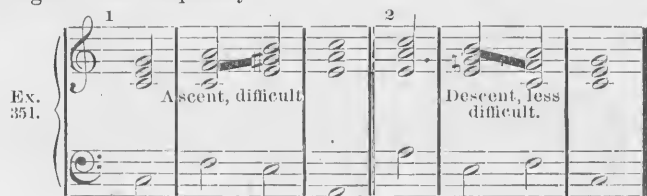
157

(Ex. 350 continued.)



Extreme Second.

§ 195. The extreme second introduced into the minor scale by the transformation of its 7th tone into a leading tone, should generally be avoided in vocal writing, on account of its difficulty of intonation. In instrumental writing it occurs frequently.



Both Nos. 1 and 2 are acceptable instrumentally, but difficult vocally.

Cross-Relation.

§ 196. This is a progression arising from the chord of the Dominant of the minor key, which jars upon the ear and should be avoided, especially when the parts move diatonically. In free instrumental *chromatic* style it is not always disagreeable, but even there discrimination is necessary. It is true that we find occasionally very harsh cross relations in the works of great masters, but that is no reason why present writers should not endeavor to be more perfect in the finer details of their compositions. There are great or gifted writers, such as Weber or Meyerbeer for instance, whose writings contain many unskillful and harsh progressions. The result is that the world of art, while according to such composers the high rank due to them as men of genius, justly criticises the lack of perfection which excludes many of their works as faultless and useful models to the serious student. It is this very perfection of detail so intimately associated with the greater virtues of purity and nobility of purpose, symmetry of form, and depth or delicacy of thought, which makes such wonderful men as Bach or Beethoven tower high above those just named, or the Italians of the modern school.

The progress and higher development of art likewise demand that present and coming writers should constantly strive for greater purity and perfection.

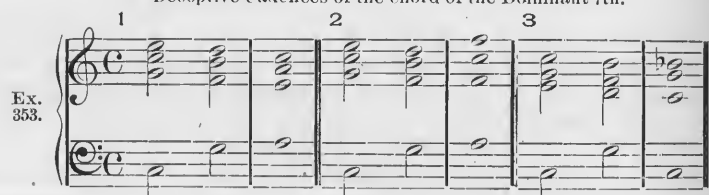


No. 1 is good, because $d\sharp$ and $d\sharp$ occur in the same part, and do not clash. The same tones occurring in different parts, sound harshly; those occurring at the extremities, as at No. 3, are the harshest.

Deceptive Cadence.

§ 197. 1. This is an unexpected progression of the chord of the Dominant 7th, under circumstances when its natural resolution would have resulted in the chord of the Tonic. 2. The plain chord of the Dominant may also bring about a deceptive cadence, but only in cases where it foreshadows an *authentic close or cadence*.

Deceptive Cadences of the chord of the Dominant 7th.



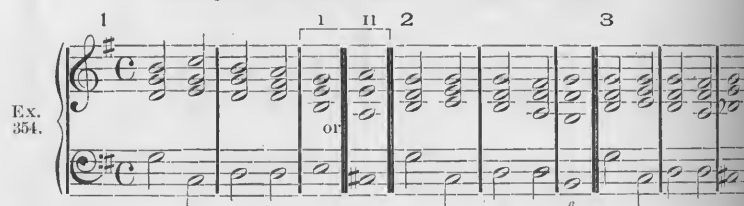
many more are possible.

HARMONY.

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Nos. 3, 4, 5, 6 and 7 of Ex. 352 are progressions resulting in *modulations*; they are given for the sake of completeness.

Deceptive Cadences of the chord of the Dominant.



No. 2 is also generally regarded as a deceptive cadence; the original position of the chord of the Tonic is expected at the close, but the chord of the 6th is given instead.

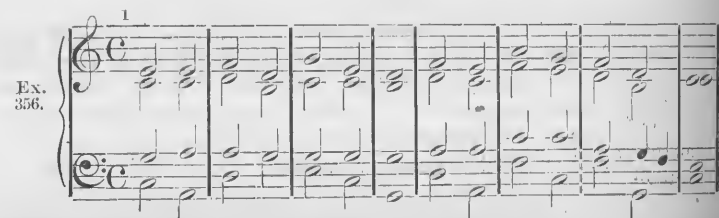
§ 198. The following examples are no deceptive cadences, because the chord of the Dominant may, as it does here, form alliances with chords other than that of the Tonic.



§ 199. The chord of the Dominant 7th of the minor mode is identical with that of the major mode, in its tendency, resolution and progressions.

Chord Series with Inversions, Suspensions, Passing tones, Imitations, etc.

MAJOR.



Those evening Bells

DAS ABN'DGELÄUT.

Poem by Thomas Moore.

Revised Edition by the Author

Music by Fred. W. Wolff.

Op. 6. № I.

Con espressione. *p*

Those ev' - ning bells! Those
Das Ab'nd - ge - läut! Das

Moderato.

p

Ped. Ped. Ped. Ped. Ped. Ped.

ev' - ning bells! How ma - ny a tale their mu - sic tells, Of
Ab'nd - ge - läut! Mu - sik gleich in die Fern tönt weit Von

Ped. Ped. Ped. Ped. Ped. Ped.

youth and home and that sweet time When last I heard their sooth - ing chime!
Ju - gend, Heim, der schö - nen Zeit, Als letzt ich hört das Ab'nd - ge - läut.

Ped. Ped. Ped. Ped. Ped. Ped.

Copyright—Kunkel Bros. 1882.

Poco animato.

Those joy - ous hours are
Die shö - ne Zeit ver -

Ped. *Ped.* *Ped.* *** *Ped.* *Ped.* *Ped.*

rit. *ff.* *Tempo I.*

passed a - way And ma - ny a heart that then was gay - With -
gan - gen ist, Und man - ches Herz. du nun ver - misst Das

cres. *ff.* *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* ***

in the tomb now dark ly dwells And hears no more those
ruht in Gra - bes Ein - sam - keit Und hört nicht mehr das

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ev - - ning bells. And
Ab'nd - ge - läut. So

Ped. *Ped.* *Ped.* *Ped.* *Ped.* ***

so 'twill be when I am gone That tune - ful peal will
 wird's auch sein, wenn ich nicht bin, Der Glo - cken Klang tönt

rit.

cres. *cen.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

still ring on; While oth - er bards shall walk these dells And
 im - mer - hin..., Und an - d're Sän - ger, an - d're Leut' Be -

ff *a tempo.*

do *a tempo.*

colla voce. *p* *ff*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

sing.... your praise sweet ev' - ning bells! And sing your praise sweet
 sin - gen dich..., süß' Ab'nd - ge - läut, Be - sin - gen dich süß

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ev' - ning bells.
 Ab'nd - ge - läut.

ff

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*

My love Annie

MEIN SCHATZ ANNIE.

BALLAD.

Words by Miss Mulock.

Music by George B. Selby.

Allegretto.

Allegretto. *p* Soft of voice and light of hand
Wei - cher Stimm'und leich - ter Hand,

As the fair - est in the land, Who can right - ly un - der - stand
Wie die Schön - ste in dem Land, Die nur je - mand je ge - kannt:

My love An - nie! My love An - nie!
Mein Schatz An - nie. Mein Schatz An - nie.

p Sim - ple in her thoughts and ways, *f* True in ev' - ry word she says
 Wie auch tri - bu - lirt die Welt, Stets die gu - te Laun, be - hält,

Who shall ev - en dare to praise My love An - nie
 Nur das Gu - te ihr ge - fällt: Mein Schatz An - nie.

f My love An - nie.
 Mein Schatz An - nie.

p Midst a naugh - ty world and rude Nev - er in un - gen - tle mood,
 Ein - fach, treu in je - der Pflicht, Wahr - heit je - des Wort sie spricht,

Nev - er tired of be - ing good My love An - nie
 Nur der Neid - hold lobt sie nicht: Mein Schatz An - nie.

My ... love An - nie Hun - dred of the wise and great
 Mein Schatz An - nie. Hun - der - te der gros - sen Leut'

Might o'er-look her meek es - tate But on her good an - gels wait
 Ue - ber - seh'n Hold - se - lig - keit Wo die En - gel steh'n zur Seit'-.

My love An - nie; My ... love An - nie.
 Mein Schatz An - nie. Mein Schatz An - nie.

Spanish Student Caprice.

(Hand me the Light Guitar.)

Robert Goldbeck.

Vivace.

staccato.

The musical score is written for piano and guitar. It begins with a staccato section in 2/4 time, marked 'p' (piano). The first system shows a series of eighth notes in the right hand and a bass line in the left hand. The second system introduces a 'Giocoso' section with a 'D' chord and a 'B' chord. The third system features a 'mf' (mezzo-forte) dynamic and a 'Ped.' (pedal) marking. The fourth system continues with a 'Ped.' marking and a 'mf' dynamic. The fifth system includes a 'Ped.' marking and a 'mf' dynamic. The sixth system features a 'Ped.' marking and a 'mf' dynamic. The seventh system includes a 'Ped.' marking and a 'mf' dynamic. The eighth system features a 'Ped.' marking and a 'mf' dynamic. The ninth system includes a 'Ped.' marking and a 'mf' dynamic. The tenth system features a 'Ped.' marking and a 'mf' dynamic. The eleventh system includes a 'Ped.' marking and a 'mf' dynamic. The twelfth system features a 'Ped.' marking and a 'mf' dynamic. The thirteenth system includes a 'Ped.' marking and a 'mf' dynamic. The fourteenth system features a 'Ped.' marking and a 'mf' dynamic. The fifteenth system includes a 'Ped.' marking and a 'mf' dynamic. The sixteenth system features a 'Ped.' marking and a 'mf' dynamic. The seventeenth system includes a 'Ped.' marking and a 'mf' dynamic. The eighteenth system features a 'Ped.' marking and a 'mf' dynamic. The nineteenth system includes a 'Ped.' marking and a 'mf' dynamic. The twentieth system features a 'Ped.' marking and a 'mf' dynamic. The twenty-first system includes a 'Ped.' marking and a 'mf' dynamic. The twenty-second system features a 'Ped.' marking and a 'mf' dynamic. The twenty-third system includes a 'Ped.' marking and a 'mf' dynamic. The twenty-fourth system features a 'Ped.' marking and a 'mf' dynamic. The twenty-fifth system includes a 'Ped.' marking and a 'mf' dynamic. The twenty-sixth system features a 'Ped.' marking and a 'mf' dynamic. The twenty-seventh system includes a 'Ped.' marking and a 'mf' dynamic. The twenty-eighth system features a 'Ped.' marking and a 'mf' dynamic. The twenty-ninth system includes a 'Ped.' marking and a 'mf' dynamic. The thirtieth system features a 'Ped.' marking and a 'mf' dynamic. The thirty-first system includes a 'Ped.' marking and a 'mf' dynamic. The thirty-second system features a 'Ped.' marking and a 'mf' dynamic. The thirty-third system includes a 'Ped.' marking and a 'mf' dynamic. The thirty-fourth system features a 'Ped.' marking and a 'mf' dynamic. The thirty-fifth system includes a 'Ped.' marking and a 'mf' dynamic. The thirty-sixth system features a 'Ped.' marking and a 'mf' dynamic. The thirty-seventh system includes a 'Ped.' marking and a 'mf' dynamic. The thirty-eighth system features a 'Ped.' marking and a 'mf' dynamic. The thirty-ninth system includes a 'Ped.' marking and a 'mf' dynamic. The fortieth system features a 'Ped.' marking and a 'mf' dynamic. 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GENERAL REMARKS.—The opening part of the piece, and the similar parts at F, L, O and Q depict the characteristic sound of the guitar when played by skilled hands, such as those of the celebrated Spanish students.

The principal time indication is vivace (lively and fast), but that as C, *Giocoso*, is to be of the same time rapidity.

The best plan of practice is to proceed by sections, (without pedal), repeating each a considerable number of times, slowly at first, and gradually faster, mastering perfectly each degree of rapidity. The special difficulties should receive the most persevering practice.

A. 1. The teacher should never omit to settle in the mind of the pupil before entering upon the practice of a piece its key and time. In difficult cases the pupil may be instructed to play the scale of the key until perfectly familiar with its sharps or flats. When the time is complicated, the manner of counting should be pointed out. In the Spanish Student Caprice, neither key nor time are difficult, excepting that the latter should be strict, and exceedingly well measured up to the Andante, where several *ritardandi* and *stretti* (greater rapidity) are to be introduced. 2. The alternate play of the hands should be light and perfectly even; to accomplish this it should be observed that the left hand has the weight or accent, and the right hand the light *upper stroke*. The pupil should practice the portion between A and B slowly and perfectly a number of times (no mistake should be allowed to pass) before attempting it fast, which, however, it should ultimately be.

B. At B appears the first legato passage in the left hand.

C. The left hand plays the B (first note in the bass) quite short, and with a certain amount of spring power jumps lightly into the chord position. Care should be taken to play the chords with the correct fingering, as marked. The phrasing between C and F, (meaning the difference between the *staccato* notes and *legato* passages and held notes) should be carefully executed.

D. Mark the chord in the right hand lightly, making the upper note D prominent, and diminish to quarter note C, which should be held to its full value.

E. The lower fingering is probably the best, because the thumb being already upon the black key B in the chord, no change of hand position is necessary, except the easy one of passing over.

F. Short and even as before.

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G **H** **I** **K**

L

Giocoso.

Andante.
Con espressione.

Più mosso.

M
or thus.

N

Più mosso.

G, H, I, K. Mark the bass firmly, and hold each chord in a manner to produce uninterrupted sound. At G play with force and energy, diminishing at H. Play with renewed vigor at I, and diminish again at K.

L. Here the *Guitar* passage is given in a slightly changed form, for the purpose of increased animation. When the *Giocoso* recurs, a different shading may be adopted. Moderate the tempo of the *Giocoso* a little before the entry of the *Andante*.

M. Play the small staff in the left hand in preference if possible, and mark the upper notes (melody) in the right hand in a carefully sustained (*sostento*) manner. The 7th and 8th measures of the *Andante* marked *più mosso* are to be more rapidly executed.

N. The *Andante* Tempo is to prevail again, with increased expression. The *Più mosso* at the 7th and 8th measures leads back to the lively Tempo I.

0 Tempo I.

mf

Ped. *

Ped. *

1 2 5

Gioioso.

mf

Ped. Ped. Ped. Ped. Ped. Ped. *

ff

poco a poco dimin... uen... do

Ped. * Ped. * Ped. * Ped. *

Q

animato.

accel

ff

Ped. * Ped. * Ped.

ler... ando

ff

Ped. *

O. Execute in a somewhat subdued but rapid manner.

P. In a rather boisterous and very energetic manner, gradually shaded down to a marked *piano*.

Q. The *Guitar passage* is taken up again with sudden force and very much increased acceleration to the end.

R. Do not play the last three measures over fast, (a fault too often committed at the end of pieces,) but in *strict*, although rapid Tempo.

Spring Dawn.

POLKA CAPRICE.

Emmy Schaefer-Klein.
Op. 6.

Allegro Grazioso.

Musical score for "The Merry Widow" waltz, measures 1-10. The score is in 3/4 time, key of B-flat major. The right hand features a complex melody with many triplets and slurs. The left hand provides a bass line with some triplets and rests. Pedal markings are present at the bottom of the first seven measures.

f *dim.* *in* *uendo poco rit.* *mf* *Ped.* *

The musical score for 'The Rose Tree' is presented in a single system with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above the notes. Pedal points are marked with 'Ped.' and an asterisk (*) is used to denote specific musical events. The score is divided into measures by vertical bar lines, and the overall structure is typical of a short, lyrical piano piece.

ossia.

The musical score is organized into six systems, each consisting of a treble and bass staff. The notation is in a key signature of two flats (B-flat and E-flat). The piece begins with a forte (*f*) dynamic and includes various fingerings and pedaling instructions. The first system includes a section marked 'ossia.' and features complex fingering patterns. The second system continues with similar complexity, including a piano (*p*) dynamic. The third system shows a return to forte (*f*) and includes a section marked with a trill symbol. The fourth system features a section marked with a trill symbol and a piano (*p*) dynamic. The fifth system includes a section marked with a trill symbol and a piano (*p*) dynamic. The sixth system concludes with a section marked with a trill symbol and a piano (*p*) dynamic, followed by a crescendo (*cres.*) marking.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings, dynamics (*f*, *sf*), and a **FINE.** marking.

Trio.
Giocos.
Espressivo e ben marcato.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings, dynamics (*mf*), and pedaling.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings, dynamics (*dolce.*, *poco rit.*), and a *a tempo.* marking.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings, dynamics (*sf*), and pedaling.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is for piano and orchestra. The piano part is written on a grand staff (treble and bass clefs). The tempo is marked 'rapido.' and there are several 'Ped.' (pedal) markings. The orchestra part is written on a single staff below the piano part. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (F major or D minor) and the time signature is 2/4. The page number '15' is visible in the center.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The music is written for a piano, with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes. The score includes fingerings (1-5) and breath marks (indicated by a 'b' in a circle). The piece concludes with a final chord and a 'Ped.' (pedal) instruction.

rapido.

Ped.

f

Ped.

f

Ped.

sf

8

Giocoso.

p

Ped.

Ped.

Ped.

Ped.

Ped.

Ped. ★

a tempo.

dolce.

poco rit.

Ped. ★

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a repeat sign and the instruction "Repeat from \$ to Fine."

May Galop

C. T. Sisson.

Op. 86.

Vivo. (Lively.)

Secondo.

The musical score for "May Galop" is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system is marked *mf* and includes fingerings (1, 4, 1) and a *Ped* (pedal) marking. The second system continues the melody. The third system includes triplets and a *Ped* marking. The fourth system also includes triplets and a *Ped* marking. The fifth system concludes with first and second endings, marked *1a* and *2a*, and ends with *FINE.*

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May Galop

C. T. SISSON.

Vivo. (Lively.)

Primo.

Op. 86.

The musical score for "May Galop" is written for piano in 2/4 time and D major. It consists of five systems of music. The first system begins with a mezzo-forte (mf) dynamic and includes a first ending bracketed with a dotted line. The second system continues the melody and accompaniment. The third system features a forte (f) dynamic and includes a "Ped" (pedal) marking. The fourth system also features a forte (f) dynamic and includes a "Ped" marking. The fifth system concludes the piece with a first ending bracketed with a dotted line, leading to a final measure marked "FINE". The score includes various musical notations such as notes, rests, dynamics (mf, f), articulation (accents, slurs), and fingerings (1, 2, 3, 4).

Secondo.

The first system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of eighth-note triplets, starting with a forte (*f*) dynamic and transitioning to a piano (*p*) dynamic. The lower staff is in bass clef and contains a series of quarter notes, starting with a first finger (*1*) and transitioning to a fourth finger (*4*).

The second system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of eighth-note triplets, starting with a forte (*f*) dynamic and transitioning to a piano (*p*) dynamic. The lower staff is in bass clef and contains a series of quarter notes, starting with a first finger (*1*) and transitioning to a fourth finger (*4*).

The third system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of eighth-note triplets, starting with a fortissimo (*ff*) dynamic and transitioning to a mezzo-forte (*mf*) dynamic. The lower staff is in bass clef and contains a series of quarter notes, starting with a first finger (*1*) and transitioning to a fourth finger (*4*). The system includes a *Ped* (pedal) marking and an asterisk (*) indicating a repeat or continuation.

The fourth system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of eighth-note triplets, starting with a forte (*f*) dynamic and transitioning to a piano (*p*) dynamic. The lower staff is in bass clef and contains a series of quarter notes, starting with a first finger (*1*) and transitioning to a fourth finger (*4*).

The fifth system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of eighth-note triplets, starting with a forte (*f*) dynamic and transitioning to a piano (*p*) dynamic. The lower staff is in bass clef and contains a series of quarter notes, starting with a first finger (*1*) and transitioning to a fourth finger (*4*).

Repeat from the beginning to Fine.

Primo.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, with fingerings 1, 2, 3, and 4 indicated above. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together, with fingerings 1, 2, and 3 indicated below. The system is marked with a forte *f* dynamic at the beginning and a piano *p* dynamic later. There are also some 'x' marks above notes in the upper staff.

The second system of musical notation consists of two staves, continuing the piece from the first system. It features similar rhythmic patterns and fingerings, with a forte *f* dynamic at the beginning and a piano *p* dynamic later. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, with fingerings 1, 2, 3, and 4 indicated above. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together, with fingerings 1, 2, and 3 indicated below. The system is marked with a fortissimo *ff* dynamic at the beginning and a mezzo-forte *mf* dynamic later. There are also some 'x' marks above notes in the upper staff. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves, continuing the piece from the third system. It features similar rhythmic patterns and fingerings, with a forte *f* dynamic at the beginning and a piano *p* dynamic later. The system concludes with a double bar line.

The fifth system of musical notation consists of two staves, continuing the piece from the fourth system. It features similar rhythmic patterns and fingerings, with a forte *f* dynamic at the beginning and a piano *p* dynamic later. The system concludes with a double bar line.

Repeat from the beginning to Fine.

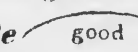
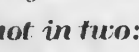


ETUDES de la VELOCITE.

BOOK I.

C. CZERNY.

Presto. M. M. $c = 108$. ($\text{♩} = 132 \text{ to } 152$.)


N^o I

- (A.) Even succession or flow of tones combined with equal touch is the main problem for the right hand. Hold the wrist loose, the hand slightly turned inward in order to facilitate passing of thumb and fingers, and avoid all jerking and twisting.
- (B.) The chords of the left hand to be struck from the wrist immediately after the last note of the right, as though they were ending the scale passage. It is advisable to deduct about $\frac{2}{16}$ of their value to gain the necessary time for lifting and striking.
- (C.) Raise the hand after having played the last note of one scale passage and attack the first note of next measure in one motion by means of a yielding wrist: example  good and not in two:  bad. It is quite difficult to play the last four sixteenths of one measure and first four of the next (measure one to eight inclusive) in time on account of rest and skip. In order to accomplish this it may be necessary at first to count $\frac{8}{8}$ or even $\frac{16}{16}$.
- (D.) To play correctly in time the hand must be quickly withdrawn in the manner indicated at "C".
- (E.) It is a common and great error to stress the third sixteenth of each group, example: bad  instead of laying the accent on the first note, example: good 

The musical score consists of five systems, each with a grand staff (treble and bass clef) and a single treble staff below. The notation includes various fingerings (1-4), articulations (accents, slurs), and dynamic markings (f, rf). The first system is marked with an 8^a and includes triplets. The second system is marked with an 8^a and includes a section labeled 'ossia. (F)'. The third system is marked with an 8^a and includes a section labeled '(G)'. The fourth system is marked with an 8^a and includes a section labeled '(H)'. The fifth system is marked with an 8^a and includes a section labeled '(H)'. The score is written in a key signature of one sharp (F#).

(F.) See remarks in preface. *

(G.) A free and uninterrupted execution of these two measures will necessitate careful practice.

(H.) Special attention must be given to striking of these notes  with rounded fingers and correct position of hand.

N.B. Most of the studies as Metronomized by the Composer require a degree of velocity which but few pupils are able to reach and we have therefore indicated in () another motion of time which will not exceed the capacity of the average pupil.

WARBLINGS AT EVE

(ROMANCE.)

Edited by Charles Kunkel.

Der Vöglein Abendlied.

BRINLEY RICHARDS.

Op. 71.

Andantino.

con espress.

Ped. * Ped. * Ped. *

rall.

Ped. * Ped. * Ped. * Ped. *

tempo.

Ped. 4 * Ped. * Ped. * Ped. *

cres. f

Ped. * Ped. * Ped. * Ped. * Ped. *

cres cen do

Ped. * Ped. * Ped. *

dim. *pp*

Ped. * Ped. *

pp *pp* *pp* *cres.*

Ped. * Ped. * Ped. *

pp *rall.* *a tempo.*

Ped. * Ped. * Ped. *

Con moto. *f*

Ped. * Ped. * Ped. *

rall. *a tempo.*

Ped. * Ped. * Ped. *

pp

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

ossia original

pp

dim. rall. a tempo.

Tempo I.

Ped. * Ped. *

Ped. * Ped. * Ped. *

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of several systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex fingerings (e.g., 4 2 1 4, 2 1 3, 1 2 3 4 3 2 3) and dynamic markings (pp, p, a tempo, rit.). Pedal markings (Ped.) are used throughout, often with asterisks to indicate specific pedal points. The piece includes a crescendo section marked 'cres.' and an alternative ending marked 'ossia original.'. The notation is written in a clear, professional style, typical of a published musical score.

This page of musical notation is for a piano piece, likely in a minor key given the presence of flats. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and fingerings.

System 1: The first system features a treble staff with a melodic line and a bass staff with a supporting line. A bracket above the treble staff indicates a phrase of 8 measures. Dynamics include *dim.* (diminuendo), *rit.* (ritardando), *a tempo.* (return to tempo), and *con espress.* (con espressione). Pedal markings (*Ped.*) are present at the beginning and end of the system.

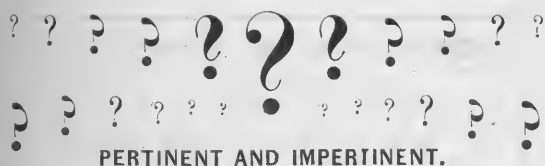
System 2: The second system continues the melodic and harmonic development. It includes *pp* (pianissimo) markings and *Ped.* markings.

System 3: The third system features more complex melodic patterns in the treble staff. It includes *pp* markings and *Ped.* markings.

System 4: The fourth system continues the piece with similar melodic and harmonic structures. It includes *pp* markings and *Ped.* markings.

System 5: The fifth system features a melodic line with a bracket above it indicating a phrase of 8 measures. It includes *pp* markings and *Ped.* markings.

System 6: The sixth system concludes the piece. It includes *dim. e rit.* (diminuendo e ritardando), *a tempo.*, and *f* (forte) markings. Pedal markings (*Ped.*) are present at the beginning and end of the system.



What does Elson think of the music of *The Score*?
 Why won't the other trade journals give "Music" a chance?
 Has Sherwood begun that course of lessons under Satter?
 Is not Liszt un-Jew-ly severe on the Hebrews?
 Do pianists play pianos nowadays, or do pianos play the pianists?
 For vigorous and awkward "romancing," has any one ever seen the equal of *Musical People*?
 Will Thomas be at the head of the Wood College of Music? If so, how long will it take it to "bust"?
 Is it true that Kieselhorst has become an aesthete, and dines on the tone of the Miller piano?
 Who is the second greatest pianist in this country? We know the greatest—there are some fifty of him and her.
 Why does the *American Art Journal* harp upon the fact that the Chickering piano did not take the first premium at the Atlantic Fair, when it was not entered in competition?

At the last dress rehearsal of the St. Louis Musical Union, as reported elsewhere, Mr. Charles Kunkel was playing the Saint Saen's Concerto; the orchestra seemed to be just a little rattled and one of the flutists took the first clash of the cymbals, in the last movement, for a snapping of one of the strings of the piano. Immediately after the concert he hastened to the Miller agent, Mr. Kieselhorst, to inform him that "Kunkel had busted a string." Kieselhorst forthwith "humped himself" and, taking a tuner with him repaired to the hall to repair the piano—which of course was found intact. Buechel, the flutist, has not told the story yet, so we do it for him. It's too good to keep.

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BARTLEY CAMPBELL.

A Visit to the Prince of Dramatists.
 HIS VIEWS ON AN IMPORTANT SUBJECT.

Mr. Bartley Campbell, the acknowledged leading and most successful dramatic author of the age, was visited a short time ago by a representative of this journal. Mr. Campbell, who at the time occupied an elegant suite of apartments in the Palmer House, was found therein by our journalistic intruder seated at a table which was littered with telegrams, letters, finished and unfinished manuscripts, and the various other paraphernalia that tend to the make-up of an author's writing-table, and especially that of such a tireless worker as the gentleman named above.

It may be safely said of Mr. Campbell's plays that, like the British possessions, the sun never sets upon them. Curtains in the four corners of the earth nightly rise and fall upon, and thousands of people in New York, Chicago, London, Paris, Berlin, Madrid, Madras, and Sydney, nightly throng to witness the masterly creations of the fertile brain and vivid fancy of this enchanting dramatist, whose name is as a household word the world over.

Mr. Campbell, whose name is now synonymous with fame, furnishes to the world a glowing example of success won only by untiring energy. For years Mr. Campbell has energetically and persistently pursued the race for fame and his checkered career serves to illustrate the fact that the race for that much-longed-for and unsatisfactory bauble has never been to the swift. The author of "My Partner," "The Galley Slave," etc., upon whose head is now daily heaped fresh laurels, found the road anything but rosy, having in his time passed through many stages of fortune, being in his day proprietor, editor, and reporter of various journals and magazines, successful and otherwise. Knowing somewhat of these things, our reporter inserted the inquisitive syphon, as it were, as follows:

"Mr. Campbell," he asked, "when first you found yourself famous,—great, as it may be said,—did it not disturb your equilibrium slightly—did it not, to use the popular vernacular, 'throw' you off your 'base' just a little bit?"

"I can not say that it did," replied Mr. C. thoughtfully. "You see it came to me as the natural result of a train of circumstances, over which I had for a long time held more or less of a controlling power. I looked forward to it. I knew it would come some day, as we know that all our actions, good or bad, bring inevitable results; we rise or fall according as we act; although," said Mr. C., laughingly, "I received a fall some time ago that came upon me quite unawares, and without any previous preparation. I was East at the time. One evening, on my way to my room, I slipped on the stairs and fell; luckily I had not far to go before reaching the landing below me, or I might have broken my neck. As it was, I suffered a sprained ankle, and I can say, without fear of contradiction, I believe, that the success of a new play, although harder to bring about, is pleasanter to be met with than a sprained ankle. I was pretty fortunate with my pet, though; I did not suffer with it long. A bottle of St. Jacobs Oil soon mended matters. What a wonderful thing St. Jacobs Oil is, by the way! How taking! Did Hamlet but live to-day, he would find in it a remedy for 'all the ills that flesh is heir to,' without craving for the eternal sleep. But St. Jacobs Oil, as it richly deserves, receives my thanks for curing my sprained ankle. It relieved me of a pain in my hip also, which I actually believe was a rheumatic one. I was annoyed by it for a week or two, and at last I determined to use St. Jacobs Oil, which you know is the only sure refuge for pain; it worked like a charm. Next to the drama," quoth this celebrated author, "I am enamored of St. Jacobs Oil."

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 Boston, Jan., 1882.

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MUSIC IN ST. LOUIS.

ON the first of February Mme. J. Petipas gave a concert, with her pupils, at Memorial Hall, of which the following was the programme:

PART FIRST.—Don Giovanni, "Grande Fantaisie de Concert" for two pianos, Lysberg, Mr. Otto Bollman and Mme. Petipas; Robert, "Go, my Child," Meyerbeer, Miss Agnes M. Cowen; Torquato Tasso, "Fatal Gofredo," Donizetti, Mrs. Laura M. Watson; Lurline, "Flow On, Flow On," Balse, Miss Myrtie Sutherland; Il Trovatore, "Il Balen," Verdi, Mr. Oscar H. Bollman; I Vespri Siciliani, "Il Don M'grata," Verdi, Miss Lizzie Mathews; Sem ramido, "Bel Raggio," Rossini, Miss Cora Carpenter.

PART SECOND.—Norma, "Grande Fantaisie de Concert" for two pianos, Thalberg, Mme. Petipas and Mr. Clifford M. Dolph; Guillaume Tell, "Sombre Foret," Rossini, Mrs. Caroline M. Pitzman; Variations de Rode, "Il Dolce Canto," Rode, Miss Nini Russell; Le Maitre de Chapelle, "Ahl Quel Bonheur," F. Paer, Mr. Clifford M. Dolph; I Montecchi ed I Capuletti, "Ascolta," Bellini, Miss Octavia Lumaghi; Le Prophete, "Ihr Baals Priester Ihr," Meyerbeer, Miss Pauline Schuler; Der Freischutz, "Calm Slumber," Weber, Miss Eliza Gngerty; Marino Faliero, "O Dio Vienni, dnet," Donizetti, Messrs. Oscar and Otto Bollman; La Chanteuse Vollee, "Bolero," V. Masse, Mrs. Frank W. Peebles.

It will be noticed that all the vocal selections were operatic arias. This was intentional on the part of the teacher, who explained her reasons for that course (in a note introductory to the programme) in the following words:

"The execution of an operatic aria affords the best opportunity of showing the student's culture in vocal music, namely, attack, sound, elocution, and proper phrasing, and as my sole object is to show the progress pupils have made under my instructions, I have selected only operatic arias, rather than trios, quartettes, and choruses, which would perhaps be more pleasing to the audience."

All in all, this was the best pupils' concert (so far as vocal music is concerned), which we have attended in many a day. True, many of those pupils are no tyros, more than one having held places in the most prominent choirs of St. Lo is for several years, but the younger pupils showed, if anything, more plainly than the older the marks of thoroughly competent training. Among these we noted, especially, Miss Myrtie Sutherland, who has a voice of remarkably sympathetic timbre, clear as the tone of a silver bell, which, we believe, under her teacher's able direction, will be developed into something magnificent, and Messrs. C. M. Dolph and Otto Bollman, whom we heard on this occasion for the first time. It would be injustice to close this notice without making special mention of Miss Pauline Schuler, who sang her selection in a way which we have never heard surpassed, if indeed equaled.

The opening of the rooms of the St. Louis Press Club was enlivened by music, vocal and instrumental. Kunkel Brothers played some of their brilliant duets on the beautiful upright purchased from Haines Brothers by the club. The "press gang" of St. Louis now swear by the "Haines."

THE Strakosch Opera Company will open at the Olympic on the 13th instant. Strakosch has done more for opera in this country than any one man and deserves well at the hands of the American public. He always gives a dollar's worth for a hundred cents and we bespeak for him a liberal patronage.

On the third of February, the Choral Society gave, at its second concert, Hoffman's "Fair Melusina," with the following cast: Melusina, Mrs. Peebles; Clotilda, Miss Tillie Cornet; Count Raymond, Mr. Jos. Suler; Sintram, Mr. W. Norcross. This is, we believe, the third time that this work has been given in St. Louis during the last few years, by different organizations, and under different conductors, and to the credit of Mr. Otten and the Choral Society be it said, this was much the best rendering of the three. The work of the Society on this occasion was also much better than at their first concert.

THE first February meeting of the Sketch Club was one of more than usual interest. Mr. Charles Pope, the renowned tragedian, was the host of the evening, and did things right royally. After viewing the different sketches, some of which were really excellent—a bit of landscape by Meeker especially attracting our attention by its easy vigor—music, speeches, recitations, etc., became in order. Mr. Pope had provided a Decker Grand for the occasion, and the Messrs. Kunkel opened the musical part of the programme by a brilliant duet, with which the audience were not satisfied, since they demanded another. A couple of solo songs by Mr. Ridgeley, excellently done, some chorus singing under the direction of Prof. Pommer, and more duets by the Kunkel Brothers, completed the musical portion of the programme. The host himself, after repeated requests, consented to give a recitation, which elicited long-continued and well-deserved applause.

At the "International Tea Party," which occurred at Pickwick Hall, Feb. 7, 8, 9, and 10, one of the most enjoyable features was the playing by the Epstein Brothers of the piano duets in the following programme:

Overture, "Masaniello," Melnotte; Rhapsodie No. 2, Liszt; "Awakening of the Lion," Kontzki; "Pegasus," Schotte; International Fantasia, Epstein; "Neck and Neck," L. De Meyer; "On Blooming Meadows," Rive King; Overture, "Zampa," Melnotte; Valse Caprice, Strelezki; "From Foreign Parts," Moskowski; Operatic Fantasia, Epstein; Overture, "Merry Wives of Windsor," Melnotte; "En Avant," Schotte; "Huguenots," Meyerbeer.

The Messrs. Epstein made friends for themselves as well as for the Miller piano, which they played. They play with precision, and yet with great *brío*, two qualities which only artistic players know how to combine. Their selections, as may be seen from the programme, exhibit good judgment, for they were such as would meet the approval of both musicians and the public at large.

THE Mapleson Opera Company played to crowded houses at Pope's Theatre, one week, commencing February 6th. "Carmen," "Les Huguenots," "Lohengrin," "Il Trovatore," "Faust," and "Fidelio" were the operas played. It seems to be the fashion to run down Mapleson and his troupe. Perhaps he does not care; at any rate he seems to survive. We can not join in the general complaint; of course Mr. Mapleson could and doubtless would put on an opera in better style in London than in St. Louis, for there he can easily find all the necessary material for filling, at short notice, all the inferior parts. Take as an instance the *ballet*; some say they have seen it done better in Paris and London—doubtless—but Mr. Mapleson can not import sixty or seventy *ballettine*. Signor de Francesco does

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wonders with the nucleus he has and with such raw recruits as he can pick up from city to city gives not what he would give in London, but the best perhaps ever given in this country, certainly in the west; we cite this as an example, merely. The operas proper are, as a whole, rendered in very good style and some of them excellently. We do not care to have a better Carmen than Minnie Hauck. The other *prime donne* of the troupe, though not Miss Hauck's equals are quite satisfactory, indeed there was here but one flat failure, that of Mlle. Dorini, the debutante from Cincinnati, whose performance in Fidelio was not even a good burlesque, and of course the rendering of the entire opera suffered greatly from the massacre of her part. It is a good thing poor Beethoven became deaf before he died, for Dorini would wake him up as an avenging ghost. Signor Campanini remains the same grand tenor in whatever he undertakes. Galassi, Del Puente and Novarra have lost none of their skill and popularity.

THE fourth orchestral concert of the St. Louis Musical Union took place at Mercantile Library Hall, on February 23d. The dress rehearsal of the same concert had occurred, as usual, on the morning of the preceding day. The programme was the following:

PART FIRST.—1. Concert Overture, *Julius Rietz*, Grand Orchestra; 2. Sixth Symphony (Pastoral), *Beethoven*, Grand Orchestra; 3. Piano Solo (Second Concerto, Op. 22), *Saint Saens*, with orchestra accompaniment, (a) *Andante*, (b) *Allegro Scherzando*, (c) *Presto*, Mr. Charles Kunkel.

PART SECOND.—4. Overture (Raymond), *Ambroise Thomas*, Grand Orchestra; 5. Aria and Cavatina (Lucrezia Borgia), *Donizetti*, with orchestra accompaniment, Miss Laura E. Fisher; 6. On Blooming Meadows (Concert Waltz, as originally written for, and played by the Thomas Orchestra), *Julie Rive-King*, Grand Orchestra; 7. Man-O-War's-Man (Baritone Solo), *Marchant*, Mr. Joseph Saler; 8. Torchlight March (No. 2), *Meyerbeer*, Grand Orchestra.

We had attended the dress rehearsal, which was, upon the whole, a spiritless, dragging and incorrect performance; of course, we expected a similar concert, and were already wondering how many deep curses would be heaped upon our devoted head for telling the truth, when we took our seat just before the conductor took up his baton. But those confounded musicians never do what you expect them to—and before a half dozen bars had been played, we wondered whether these were the same men who had so ruthlessly murdered the same programme thirty-six hours before. They were, indeed, but instead of a performance which would have disgraced second-class amateurs, they gave us the best work they have yet done. The accompaniment to the Saint Saens concerto had been especially "botched" at the dress rehearsal, and we hardly expected much improvement there, even after hearing the really excellent rendering of the Pastoral Symphony, but this that had been their poorest work now seemed to be the best and must have astonished Mr. Charles Kunkel, who, we know, was not exactly in a praying mood at the close of the dress rehearsal. At any rate, he seemed to feel entirely unhampered, and was at his best from first to last. The Miller Artists' Grand, used upon this occasion, was certainly put through no common ordeal. Mr. Kunkel is always a close observer of the composer's dynamic marks, and while his *pianissimi* are as light as the falling of rain-drops his *fortissimi* are such indeed, and when we say that the piano responded to his every demand, we have said a good deal in favor of the Miller, but no more than was said by others.

The second part of the concert was not a whit behind the first part in excellence of execution by the orchestra. The vocal numbers were well received. Miss Fisher, a pupil of the Beethoven Conservatory, showed good schooling, but was evidently too much frightened to do herself justice. Mr. Joseph Saler's ballad for baritone was splendidly sung, and was the popular success of the evening. Long and repeated attempts to get an *encore* from him were more complimentary to him than to the musical taste of the audience, who had sat almost unmoved through the rendering of Beethoven's masterpiece.

But why expect the people to appreciate good music when our leading journals have no place for it in their columns. The *Globe-Democrat* of this morning (Feb. 24th), dismisses the whole concert with a short paragraph which might have been written by the printer's devil; the *Anzeiger des Westens* has nearly two columns of twaddle about the Cincinnati opera festival, but not a line about the concert of the most important musical organization in its own city; the *Westliche Post* talks thus learnedly of the performance: "*Ausser den brillianten Leistungen des Grand Orchesters, sind noch Herrn Charles Kunkel's Piano-Solo und die vortrage von Fräulein Laura E. Fisher, Julie Rive-King und Herrn Joseph Saler zu erwahnen.*" Now, here is a reporter who, because he can be in a beer-house and at a concert at the Mercantile Library Hall at one and the same time, thinks that Mme. Rive-King (being a greater artist) can be in New York or Petersburg and in St. Louis at once. Furthermore, since her charming composition "On Blooming Meadows" (waltz) was put on the programme as an orchestral number, perhaps her *vortrag* on this occasion was a trombonist (!). The *Republican*, alone of the morning papers, had anything like an account of the concert, and that was meager enough. The *Post-Dispatch* always has full accounts of dog-fights and society scandals, but even the dog-fight and "fire-hend" reporters could not be spared from their arduous duties to write a single line about this concert. When the leaders of public opinion are so wise, what can be expected of the public?

"WHAT'S going on?" said a well-known bore to Douglas Jerrold. "I am," was the reply, and on he went.

WHY do so many people neglect to put the name of their city and State in their letters? We have before us an order to Kunkel Brothers from Calvary Academy, in date of Feb. 13th, but no indication where Calvary Academy is. The P. O. directory discloses the existence of four or five Calvays in as many different States. Probably, however, the good lady who sent it wonders why Kunkel Brothers do not fill her order.

SOME people expect too much from presidents of singing societies. At the recent masquerade ball of the St. Louis *Liederkrantz*, a live donkey was needed in the performance. He was brought to the door but neither driving nor coaxing could induce him to go up stairs. Thereupon, one of the members insisted that the president, Mr. Sonnenwald, should come down and walk up stairs in the presence of the donkey, in order to show him that there was no danger to those of his race, and thus encourage him to follow. Mr. Sonnenwald very properly refused (claiming exemption on account of his official position) to be used for that purpose, and he was thereupon bound "as to his four feet" and carried up stairs—we mean not the official, but the other one.

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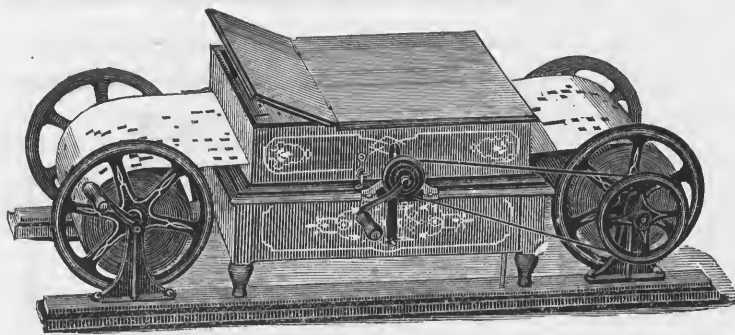
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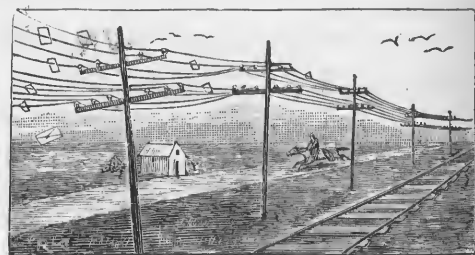
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BOSTON.

BOSTON, February 17th, 1882.

"The man that hath not music in his soul, is fit for treason, stratagem and spoils," and the chances are that such a man could not dwell in Boston a week, at present. Everybody has music in his soul here, from the banker who mixes up short grace notes with drafts at sight, to the young lady with eyeglasses, who thinks Berlioz "so nice," and dotes upon that dear old Beethoven. For the weary reviewer, the dose is even becoming over-strong. The music of the leading Boston concerts for the last month, has taken a decidedly modern turn. Time was when we thought that a Haydn symphony, a Mozart overture, a few Schubert songs, and a Beethoven sonata made a tolerably respectable programme. We now think different. Berlioz—that is the war cry. No respectable programme is complete here without him. The Harvard symphony, the Boston symphony, and the Cecilia Club have all given us some selection or other from the pen of the prolific Frenchman. What an unequal genius he was. Wagner said: "He ciphered with notes," and at times the saying seems true, but at other moments there are sparks of absolute genius not only in his melodic and harmonic constructions, but in his orchestral combinations. Let us take the

BERLIOZ REQUIEM

For example. It was given last week by the Cecilia Club. What a prodigious awakening of the day of judgment is given by him when he allows his *four orchestras* to respond, one to another, in loudest trumpet calls. How he uses even the drums in this work! His score calls for sixteen kettledrums, tuned in semitones, so that even these percussive instruments become part of the harmony, by introducing full chords and unexpected combinations. Again, in the last part of the work, in the *Hostias*, three flutes in the highest register, eight trombones in the lowest, combine together in a most surprising copartnership. After this, the trombones are sent into the very basement of the orchestra and growl out notes that are almost indistinguishable one from another, because of their depth.

Part of this is undoubtedly eccentricity and sensationalism, but part is also inspiration. Thus, the *Sanctus*, which one might expect to be thundered forth with all the power and might of united orchestras and chorus, is made full of ineffable sweetness, by being taken *pianissimo* by tenor solo, with violins *tremolo* as accompaniment, and then repeated in the same manner by female chorus. As a picture of ecstatic adoration, it is unequalled, and its effect is heightened by contrast with the heavier scored portions of the mass.

As a performance also, the reviewer must speak in praise of the occasion. Berlioz is as tyrannical with his voices as Beethoven was, and constantly leads them to the outermost regions of their register. The sopranos reach the high *b*, and that more than once, while the *tessitura* of the tenor part is as abnormal. Spite of this, there was no symptom of screechiness in any part, and the attacks were pure and firm, and the fugual portions well balanced. The only approach to a disaster took place in the *Quarens Me*, where the soloists broke badly, and seemed to struggle very hard in their endeavors to hold to the pitch. Mr. Adams, the tenor soloist, did very finely in the *Sanctus*.

By way of contrast with this highly colored work, we had a work of the old German school lately.

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Gave Graun's *Tod Jesu*, a work descriptive of the Passion, and which, though performed every year in Germany, was entirely new here. Graun, its composer, was capellmeister to Frederick the Great and that stern monarch is said to have been melted to tears by his music. I was not much melted, but I certainly admired the contrapuntal skill displayed in the choruses and the solos. The finest solo numbers were, "Lo, the Heaven-descended prophet," for soprano, and the final recitative for bass, which is full of passionate denunciation. The treatment of the themes often reminds of Handel, but their melodic character is rather in the old Italian school, of which the old German school is but a reflex. The chorales are the weakest part of the work, and are painfully plain and prosy. The recitatives, also weary, by their length and dryness. The solo singers were all efficient; Mr. Henschel leading with his manly voice and intelligent reading.

By the way, Mr. Henschel's prominence in Boston's music has caused many comments. He can truly say, *Veni, Vidi, Vici*, even if he has not conquered the critics entirely. He has proved that he is made of good stuff and is a great musician. His orchestra has been a popular success, and will soon be a pronounced artistic one. He adheres faithfully to the composers' thought save in the matter of *tempi*. If Schubert marks ten repeats in a work, Henschel insists on each and every one being given. In the great symphony in *C* (Schubert's), he would not cut out a note. If the scores call for harps, he insists that harps shall be there, and does not alter the sense by substituting a pianist; and he is now making a crusade against the overuse of cornets in the orchestra, where they have almost driven out the more thrilling trumpet; and is now trying to reinstate the latter instrument. He has had three trumpets made for the orchestra, but the cornetists are afraid of spoiling their lip by using the unaccustomed *embouchure*, and play them, as yet, only timidly. The orchestral concerts I have not space to criticise in detail, but that you may see how much the modern music has predominated, I give a short list of works given within the last three weeks.

The Harvards gave Tchaikowsky's new piano concerto in *G*, played by Madame Schiller, and also Berlioz's *Carnaval Romain*.

The Boston Symphony Orchestra gave Brahms's *Rhapsodie*, Berlioz's *Le Captive*, and portions of Wagner's *Meistersinger*. The Philharmonic Orchestra gave Wagner's *Rienzi* Overture, and Raff's symphony—"In Summer."

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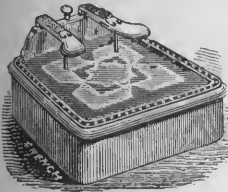
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This last work was given for the first time in America. It is pleasing, but not deep or very impressive. It is best in its rustic movements, in which Raff is always a master. It is symmetrical, and charms by the way the themes are treated and developed. The last movement has points of resemblance to the third movement of the Beethoven Pastoral Symphony. The work was finely played under the direction of Dr. Maas.

You must not think that in the press of great concerts, the smaller ones have been squeezed out. There have been plenty of them. Mr. Petersilea has been giving a series of chamber concerts which deserve praise, not only for the manner in which they have been given, but for the novelties produced.

The violin pupils of Mr. Eichberg have given a public concert, which was, as it always is, largely attended, and was of much excellence. The concerts at the New England Conservatory of Music, have been many, but the most interesting was the quarterly, which not only displayed some excellent pupils, but proved that in the vocal teacher recently added to the staff of instructors, Boston has gained a composer of much ability. A song, with violin obligato by Signor Tamburello, showed him to be worthy of the above praise. Other compliments have been paid to some of its teachers recently. Mr. Apthorp, one of its lecturers, has made a tour to Brooklyn and Baltimore, by invitation, and his lectures in these cities have drawn out unstinted praise. Mr. Bendix, of its piano instruction board, has concluded a series of recitals which have also won golden opinions. Mr. Elson's lectures have been continued as usual, and have been rather analytical than historical this time.

Other concerts there have been, but how the critic could attend and hear all without dividing himself into two, and sometimes three, portions on a single evening, must remain a mystery to

COMES.

BALTIMORE.

BALTIMORE, MD., Feb. 24, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW.—We regret that our last letter reached you too late for publication, and will not fill up your space with explanations, for you don't care, and your readers don't care, and as a certain distinguished musician said to a certain resurrected editor of a certain revived music paper—"What's the use?"

Perhaps it is not known to all of your readers that Mr. F. Nicholls Crouch, the composer of "Kathleen Mavourneen," "Dermot Asthore," and numerous other songs and musical works, is living here in great poverty and destitution. He is now about 74 years of age, of venerable appearance, having a full suit of gray hair and whiskers, a kindly brown eye, and an open, manly, winning manner. He has recently been overwhelmed with interviewers, and has been written up in the different papers, and numerous schemes have been set afoot for his relief, but for want of a competent leader and manager, so far they have all come to naught, and it is the old story, "while the grass is growing the steed is starving." If any whole-souled western man should feel moved to help this deserving case, a check to Mr. Crouch's order sent through you to your correspondent's care will reach him, and be duly receipted and accounted for. Would not the name of F. Nicholls Crouch on the back of a check for \$25, or \$50 or more, be an autograph worth the amount paid by the generous donor? This is written without the old musician's knowledge or consent, and possibly might be offensive, but it is well meant.

A novel musical entertainment was given on the evening of the 21st at the residence of Mr. Ross Winans, the millionaire. The programme consisted of classical compositions, of which we name the following: J. S. Bach—"Toccata and Fugue in D. Minor"; Handel, "Harmonious Blacksmith"; Mendelssohn, "Fourth Sonata"; Beethoven, "Allegretto from Eighth Symphony"; Mozart, "Minuet from E. flat Symphony"; Weber, "Overture to Oberon"; Berlioz, selections from "Damnation of Faust"; Wagner, selections from "Lohengrin and Tannhauser." The symphonies were performed by the Peabody Orchestra, directed by Adam Izel, Jr., a pupil of the Peabody Conservatory of Music. Mr. George William Morgan, of New York, performed on the large pipe organ, built some time since by Roosevelt. After the guests had departed, and the family retired, a fire broke out on the premises, occasioned by a servant girl leaving a light burning in a cupboard. Of course Ross was delighted with this addition to the programme, and doubtless gave this prima donna the "grand bounce."

Patience was fairly rendered by an amateur troupe from New York, at the Academy of Music, on the 20th. It is said the ladies who took the characters of the love-sick damsels were from the best families, noted for their beauty and culture, and appeared for the fun of the thing—a kind of a "lark" you know.

Handel's Oratorio of the Messiah was splendidly sung at the third concert of the Oratorio Society, at the Fifth Regiment Armory, on the evening of the 17th. Soloists: Miss Anna Brasill, contralto; Mrs. E. A. Osgood, soprano; Mr. Myron W. Whitney, basso, and Mr. Chr. Fritsch, tenor; Musical Director, Mr. Fritz Fincke; Organist, Mr. Harold Randolph. The orchestra was large and fine, the audience overflowing and enthusiastic. There is a marked improvement in the singing and general appearance and management of the Society. Crudities are disappearing, failings are being remedied, and under the efficient management of its president, Mr. Otto Sutro, the Society can safely sing against or with any in this country.

The third Peabody Symphony concert takes place on the 25th. Beethoven's Second Symphony; Hamerik's Fifth Norse Suite; Mr. Bartlett, vocalist; Mr. O. Bendig, pianist, are mentioned in a brief advertisement.

Among the trade items of interest, we learn that a party, styling himself Mr. Wickes, but whose real name is G. Read Davis, at one time general agent in this place for the States Piano Company, rented a new upright piano from the warehouses of Mr. Freeborn Garrettsen Smith, and sold the same at public auction, pocketing the proceeds of sale and decaying for parts unknown; previous to which, however, he rented an excellent square piano from Mr. Otto Sutro, the Steinway agent, and sold the same to private parties. Advise your readers to look out for him; he is either in the West or in Canada.

OCCASIONALLY.

OVER the entrance of Gustave Doré's residence, on the outskirts of Paris, he has placed the syllables of the scale, Do, Mi, Si, La, Do, Ré, which may be interpreted to mean "Domicile à Doré (Doré's Domicil), or "Domicile adoré" (adored home). The first of these renderings is not grammatically correct, but is probably the one intended.

WHEN every one says a "thing is so, it must be so." On this point Mr. A. H. Lyman, Druggist, Manistee, Mich., writes: Every one who tries St. Jacobs Oil, says that it is the best remedy ever used for rheumatism. Mr. White, a customer, after having employed every known specific for rheumatism was cured by St. Jacobs Oil.

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COMICAL CHORDS.

ALL *primæ donne* can paint, but very few can draw.

LORD Byron's last words were "I must sleep now," and he hasn't waked up yet.

DIED by suicide in Newport, a clarinet-player. Cornet-players please copy.—*Puck*.

A FEMALE resident of Springfield, Mass., has no feeling in one of her limbs. She has a wooden leg.

"YES, sir," said Mr. Gallagher, "it was funny enough to make a donkey laugh. I laughed till I cried."

WHEN a man marries, his wife at once becomes speaker of the house, and sometimes doorkeeper after 9 P. M.

"I LIVE by my pen," said a poet, wishing to impress a young lady. "You look as if you lived in it," was the reply.

A YOUNG lady sent a poem to a paper, entitled, "I Can Not Make Him Smile." The editor thinks she could, if she had sent him the poem.

WHILE it has been warm in the west, in New York the thermometer got so low that even the *Musical Critic* man would not associate with it. More can not be said.

THIS is a young lady. She is sitting at a piano, and will soon begin to sing "Empty is the cradle, baby's gone." Run away quickly, children, and perhaps you will miss some of it.—*Denver Tribune*.

"IN what condition was the patriarch Job at the end of his life?" asked a Brooklyn Sunday-school teacher of a quiet-looking boy at the foot of the class. "Dead," calmly replied the quiet-looking boy.

LECTURE upon the rhinoceros: Professor—"I must beg you to give me your undivided attention. It is absolutely impossible that you can form a true idea of this hideous animal unless you keep your eyes fixed on me."

A DRUGGIST at Belton Falls, Va., has been sent to prison for sixty days "for selling liquor as a beverage." Wonder what they would have done with him if he had sold it as a liver-pad or as a wash for removing freckles?—*Texas Siftings*.

SAID the speaker to the rural member: "The gentleman is out of order." "Out of order, am I?" indignantly replied the member, "old hoss, if you'll just come out back of the building, I'll convince you I'm in as good order as any man in the State! Come on, old man."

A GENTLEMAN residing in the neighborhood of Cork, on walking out one Sunday evening met a young peasant girl, whose parents lived near his house. "Where are you going, Jenny?" said he. "Looking for a son-in-law for my mother, sir," was the smart reply. Jenny was going courting.

"GIVE the young man a chance," says a writer. Yes; give him a chance at a church festival in a raffle for a blue-eyed doll in a poke bonnet, and "just too lovely for anything." Give him a chance—to go out and kick himself full of holes because he went to the festival.

A GERMAN told the truth by accident on a certain occasion, and it is barely possible that we might repeat his words: "You go right along," he said, "until you come to a fence with a hole in it, then after a while you will come to a house with a great pig in the yard. Dot's me."

A CONDUCTOR, who was vaccinated recently on the leg, is careful about his calf airs.—*Boston Times*.

We wrestled with this joke full five minutes before it occurred to us to put ourself in a Boston frame of mind, but we got it at last by pronouncing *a la Boston*.

A DENTIST in Bristol, Vt., recently received by mail an order for a set of teeth, which read as follows: "My mouth is three inches across, five-eighth inch through the jaw. Sum hum-mocky on the edge. Shaped like a horse-shoe, toe forward. If you want me to be more partiklar, I shall have to come thar."

HERE is a specimen of a "card" issued at Salisbury, at the close of the past century: "John Hopkins, parish clerk and undertaker, sells epitaphs of all sorts and prices. Shaves neat and plays the bassoon. Teeth drawn and Salisbury Journal read gratis every Sunday morning at 8. A school for psalmody every Thursday evening, when my son, born blind, will play on the fiddle. Specimen epitaph on my wife: 'My wife ten years, not much to my ease, But now she is dead, in celo quies.' Great variety to be seen within. Your humble servant, John Hopkins."—*All the Year Round*.

A PERSON who was recently called into court for the purpose of proving the correctness of a surgeon's bill was asked whether the doctor did not make several visits after the patient was out of danger. "No," replied the witness, "I considered the patient in danger as long as the doctor continued his visits."

"AND marriage—what is it?" I heard her implore; And straight I replied, through the half-open door, It is one man the less, and one woman the more."

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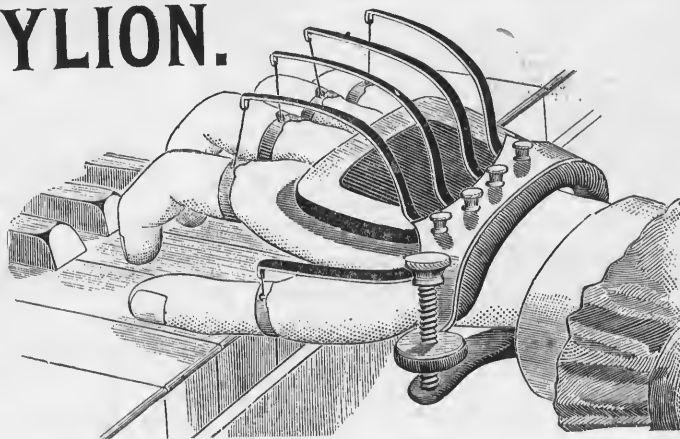
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"You may talk about your mean men," said a Chicagoan to another, "but we've a woman in Chicago who takes the pie." "Close—is she?" "Close? Why, last month her husband died—fourth husband, mind—and I'm blamed if she didn't take the door plate off the front door, had his age added, and then nailed it on the coffin. Said she guessed likely she'd be wanting a new name on the door soon, anyway."

HERE we have a baby. It is composed of a bald head and a pair of lungs. One of the lungs takes a rest while the other runs the shop. One of them is always on deck all of the time. The baby is a bigger man than his mother. He likes to walk around with his father at night. The father does most of the walking and all of the swearing. Little girls, you will never know what it is to be a father.—*Denver Tribune Primer.*

AN old darkey caught a two-pound sucker one day, and was so well satisfied with his work that he lay down for a nap with the fish beside him on the grass. Another darkey came along presently, picked up the sucker, and left a half-pound one in its place. When the first man and brother woke up the first thing his eyes sought was the fish, and it took him some seconds to realize that something had happened. Then, turning his prize over, and examining it all round, he simply said: "Golly! how dat fish am shwunked."—*Ex.*

AT THE SKATING RINK.

Adolphus wore his breeches tight—
Of that he didn't think,
When he put on the roller skates
To show off at the rink.
His first adventure was his last,
He'll put on skates no more;
He tried to kick the roof all in,
And sat down on the floor.

When Dolphy dropped the girls all laughed—
It was an awful fall—
And when they had their backs all turned
He backed up 'gainst the wall;
He called a friend, took off the skates,
And giving him a wink,
Said: "Jim, lend me that long-tailed coat,
I want to leave this rink."

ST. PAUL'S BIG BELL.

THE new big bell for St. Paul's Cathedral, London, is one of the largest in the world. It is 9 feet 6 $\frac{3}{4}$ inches in diameter, its height 9 feet, and its thickness at the bow 8 $\frac{3}{4}$ inches. On it are the coat-of-arms of the Dean and Chapter—the two crossed swords and the letter "D," and the inscription from First Corinthians, "*Vae mihi si non Evangelisavero.*" Its weight is something over 17 $\frac{1}{2}$ tons. It may be interesting to compare it with the other great bells of the world, and hence we give their dimensions and weights.

The present great clock bell of St. Paul's is 6 feet 9 inches in diameter, and weighs 5 tons 4 hundred-weight; the great bell at Antwerp weighs 7 tons 3 hundred-weight; that of St. Peter's, in Rome, is 7 feet 4 inches, and weighs 8 tons; Cologne, cast in 1448, is 7 feet 11 inches, and weighs 11 tons 3 hundred-weight; that of Notre Dame, in Paris, cast in 1680, is 8 feet 7 inches, and 12 tons 6 hundred-weight; that of Erfurt, cast in 1497, is 8 feet 7 inches, and 13 tons 15 hundred-weight; the Vienna bell is 9 feet 10 inches in diameter, and 17 tons 14 hundred weight; that of Elmuiz, 17 tons 18 hundred-weight. The great Russian monsters are the Moscow bells. The largest is said to be 220 tons, 23 inches thick, and 22 feet in diameter. It was cast in 1734. This has a large piece broken out of it. The second is the 110-ton bell, 18 inches thick and 18 feet in diameter; cast in 1817. None of these are reputed good in tone. The Chinese and Indian bells are more or less hemispherical in form, but, like the Russian bells, are not properly speaking musical instruments.

The old church bells of the fourteenth century are usually good in form and good in metal, the proportion of tin to copper being as one to three. Later on, and especially in the seventeenth century, the copper was less good, and the quantity of tin smaller in proportion. The proportion of tin to copper in the new bell is as four to thirteen. The power and volume and sweetness of the note (E flat) are inexpressibly fine, and the mass of metal of which it consists, is without a flaw or imperfection of any kind.

The organist of St. Paul's has made a thorough examination of the bell, and has expressed himself completely satisfied with it. He has also published a statement concerning it, and appeals to liberal churchmen for contributions toward defraying its cost, which he estimates at \$15,000 or thereabouts. This includes the hoisting as well as casting, etc. According to accounts, scarcely one half of the necessary sum has been subscribed, and the cathedral authorities shrink from bearing the burden of \$7,000 or \$8,000, notwithstanding the bell is to be one of the future interesting features of the venerable pile.

Abbate Franz Liszt has returned to Pesth after about a year's absence, accompanied by Mdle Daniela von Bülow, his grand-daughter, who tended him all through his recent illness. His cantata, *Elizabeth*, is in preparation by the new Musical Society, Brussels.

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MAJOR AND MINOR.

FRANK GILDER, the popular pianist, is meeting with great and deserved success in his eastern concert tour.

BENJAMIN GODARD, the French composer, has sent Mme. Rivé-King the MSS. of his new Concerto.

AMALIA MATERNA, who has been engaged for the New York May musical festival, sails from Liverpool for this country about the middle of April.

M. ALFRED PEASE, we learn, will probably visit the West soon. Mr. Pease is a favorite in St. Louis, and we shall be glad to welcome him to the "Future Great."

THE impresario Ullmann is reported to have discovered a "Star," a Russian cantatrice, said to be likely to hold, in the future, the position now occupied by Adelina Patti. Gye has already engaged her for a season in London.

MME. ZELINE MANTEY, the famous violinist, writes us from Des Moines, Iowa, under date of February 10: "I have left Chicago for this place, and intend devoting my time chiefly to teaching from now till fall. I then hope again to travel."

CHICKERING & SONS, on September third, 1881, reached their sixtieth thousand piano. On December 30th, they had covered sixty-one thousand. One thousand in less than four months, is not a bad showing. We do not know who could duplicate it.

AT a sale of autographs recently held at Berlin, the manuscript of Mozart's Pianoforte Trio in G was sold for the sum of 1,330 marks, and a musical autograph of Meyerbeer realized 260 marks, while the original sketches for Beethoven's Symphony in F only brought 24 marks.

MESSRS. WM. BOURNE & SON, of Boston, have invented a new patent fall-board and music rack, which they have introduced into their excellent upright pianofortes, which is a great improvement on all previous contrivances of the sort. Their circular explaining the invention is an artistic bit of work. Send for one!

OUR readers will find in another column the advertisement of C. C. Briggs, of Boston, who occupies a large and commodious four-story building on Washington Street. This firm has a first-class reputation, as heretofore shown. They aim to furnish good and durable instruments at moderate prices, and we bespeak for them a liberal share of patronage.

A PRIVATE Pittsburg correspondent, an excellent pianist and musician himself, says the *Courier*, thus speaks of Julie Rivé-King's recent visit to that sooty city: "I had a royal treat in hearing Mme. Rivé-King. She is the best pianist I have heard here since Von Bülow visited us, and realizes my idea of expression, passion, and taste, as well as perfect education."

A NEW singer has suddenly burst upon Paris in a Mlle. Merquillier. Nilsson discovered her at Cannes four years ago, and sent her to Ambrose Thomas with a letter extolling her voice and intelligence. She studied at the Conservatoire, and last year took the first prize, but remained another year, and a few days ago dazzled the audience at the Opera Comique by the finish of her execution.

KUNKEL BROTHERS will shortly publish two of Mr. Otto Floersheim's excellent piano compositions. Mr. Floersheim is one of New York's most thorough musicians. This is another instance of what the New-York-Cellar-Music-Publisher, Ed. Schubert & Co. (not Jules Schubert & Co.) calls "Western Barnumism." For the best compositions written in New York, always send West!

"MISS NANCY," of the New York *Musical Cricket*, etc., periodically breaks out with some allusion to the pocket-book lost by Charles Kunkel in New York, some three years ago. As news, it is rather stale, even for the *Cricket*; it looks as if it were a case of burdened conscience. If you have it, "Nance," return it—no questions asked! The strangest find in that case, however, would not be Kunkel's money—but "Miss Nancy's" conscience.

WE mentioned in our last the four concerts to be given in Boston by Carlyle Petersilea and Leandro Campanari, assisted by Messrs. Darmreuther, violin, Kuntz, viola, and Fries, violoncello. We have since received the programmes, which are all first-class. They contain over a dozen compositions by Sgambati, Veracini, Reinecke, Rust, Saint-Saens, and others, which have never before been played in Boston, some of them never in America.

THE prize of 100 ducats offered by the *Deutsche Zeitung*, of Vienna, for a national hymn better suited to the wants of the Germans of Austria and Hungary than the "Wacht am Rhein," brought out over 500 competitors. It has been awarded to John Winter, a student of medicine at the University of Vienna, hitherto unknown to fame. Prizes have also been given for the two next best poems. Written by students of philosophy and law at Vienna and Leipzig.

THE Mason & Hamlin Organ Company is going into the piano business. They have largely increased their capital stock, and will immediately proceed to put in necessary machinery, etc. They expect to get their pianos in the market by next September, at latest. The pianos which it is intended to manufacture will contain some valuable improvements, the invention of Mr. Albert K. Hebard, a gentleman who has been at the head of one of the most important departments in the factory of Messrs. M. & H. for more than a quarter of a century. Mr. Hebard has been engaged in experiments with pianos for several years, and by his system of manufacture it is expected to largely overcome some of the most serious defects of the present system. One of his improvements consists in a new method of stringing the piano, by which is meant the manner of securing the wires at the tuning ends. A piano strung in this way is expected to remain in good tune several times as long as one strung in the old way.

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SPECIALTIES!

WHILE Booth was playing Hamlet in Atlanta, Ga., February 8, to a packed house, the cry of "fire" was given without. A number of firemen in the audience arose and left in haste. This so alarmed others that a panic was imminent, when Booth stepped to the front, and, with a motion of the hand, cried "Sit down!" The cry was taken up by others. A cool head or two thought to cheer Booth for his coolness, the cheering was contagious, and so was averted a dreadful catastrophe.

ON January 31 Mme. Julia Rivé-King gave a piano recital, assisted by Mme. Loheyde, at Art Gallery Hall, Pittsburgh. She played "Sonate Pathétique," *Beethoven*; *Prelude* and *Fugue*, *Haberbier-Guilman*; *Prelude*, *Etude*, and *Barcarolle*, *Chopin*; "Rhapsodie, No. 2, and *Tarantelle*," *Liszt*; her own adaptation of *Mendelssohn's* "Violin Concerto," and *Strauss' Wiener Bon Bons Waltzes*. Her playing, as usual, was very artistic, eliciting general commendation. Her adaptation of "Wiener Bonbons" was most liked by the general audience, for that was a selection which they could understand and appreciate.

THE Petersilea Academy of Music, Elocution, and Languages, Boston, Mass., has received three very important accessions to its corps of teachers. Mons. Calixa Lavellée, formerly of the Conservatoire de Paris has been added to the corps for the piano department, Signor Jannotta assumes control of the vocal department, and Signor Campanari, late of the Conservatory of Music, Milan, Italy, takes charge of the violin department. All of these artists are of the highest attainments in music, and have a national reputation. Mr. Petersilea is to be congratulated upon their acquisition, and pupils can be certain of the very best teaching.

CARL BRANDT, the technical director of the Darmstadt Hoftheatre, died in the last week of the past year, at Frankfurt, at the age of fifty-nine. Brandt's reputation as the inventor of most of the modern improvements in stage machinery and scenic contrivances was a European one, his ingenuity being especially displayed in the mounting of Wagner's latest music dramas, including that of the Nibelungen tetralogy at the Bayreuth Theatre. Previous to his death Brandt had completed the mechanical arrangements for the forthcoming performances of "Parsifal," which are said to be marvels of ingenuity, and furnish another proof of his inexhaustible technical resources.

GEORGE JARDINE, the head of the famous firm of organ-builders of Jardine & Son, died at his residence, No. 221 East Thirty-ninth Street, New York, on February 11, in the eighty-second year of his age. Mr. Jardine was born in the village of Darford, England. He came to this country in 1837 and established the organ manufacturing business, which he pursued with great ability and success. He erected many of the large and finest organs in the United States and Central and South America, notably those in St. Patrick's Cathedral, New York, the Brooklyn Tabernacle, the Mobile Cathedral, and Trinity Church, San Francisco.

AN astonishing precision in contraction of muscles is seen in those of the human larynx. The largest of these muscles is less than three-fourths of an inch, and the total amount of contraction one-fifth. And since the ordinary compass of the human voice is two octaves, or twenty-four semi-tones, and ten intervals between each of the contiguous semi-tones, can be easily detected by a person with a cultivated ear, there must be a shortening of only one twelve-hundredth of an inch. And more wonderful than all is the precision and readiness with which an ordinary singer can accurately strike one note after another with intervals of from two to twenty-four semi-tones.

WE had the pleasure of meeting Mr. Charles Decker, of Decker Brothers, at the office of the REVIEW, a week or two since. Something being said about the circulation of musical journals, Mr. Charles Kunkel took down the book in which the subscriptions are entered as received and showed him for that day thirty-three subscriptions, with one mail to hear from; and then, to show him that that was no exception, ran back thirty days, and showed him, by the entries of each day, that the least number of subscriptions received for any one day, during that time, was twenty-one. That was not so good a list as that received to day (February 18), which counts up sixty-seven; still, if any one doubts the reality of the REVIEW's popularity, we refer (without permission) to Mr. Decker.

EDUARD STRAUSS has been trying the experiment in Vienna of transmitting the sound of his orchestra by means of the telephone, and writes on the subject to a Vienna journal in the following terms: "The experiment was brilliantly and surprisingly successful. Four microphones, of Ader's system, were employed. Eight telephones were placed at a considerable distance from the orchestra, in the same house; which distance, however, was artificially lengthened, by means of cables, to four German miles. The tone of the whole orchestra was surprising; the wind instruments, it is true, dominate; and even a stringed orchestra sounds like a military band. The flute and clarinet, however, keep their tone and character unchanged. The harp alone sounds almost like a piano, and the side drum shriller than is possible in nature. The voice retains its full quality of tone." Herr Strauss intends to give the public an opportunity of taking part in these telephonic concerts.

CHURCH SLEEPERS IN YE OLDEN TIME.

CERTAIN good brother, Obediah Turner, of Lynn, Mass., once kept a journal, in which, under date "1646, June ye 3d," he thus describes the "method" adopted by a zealous special officer in the church ministered unto by Rev. Samuel Whiting:

"Allen Brydges hath been chose to wake ye sleepers in meeting, and being much proud of his place, must need have a fox tail fixed to ye top of a long staff, wherewith he may brush ye faces of them yt will have naps in time of discourse; likewise a sharp thorne wherewith he may prick such as may be most sounde.

"On ye last Lord his day, as he strutted about ye meeting-house, he did spy Mr. Tomlins sleeping with much comfort. his head being steadied by being in ye corner, and his hand grasping ye rail. And soe spying, Allen did quickle thrust his staff behind Dame Ballond and give him a grievous prick upon ye hand, whereupon Mr. Tomlins did spring up much above ye floor and with terrible force strike his hand against ye wall, and also, to ye great wonder of all, prophanlie cry out in a loud voice, he dreamt, as it seems, yt a woodchuck had seized and bit his hand. But on coming to know where he was and ye greates scandal he had committed, he seemed much bashed, but did not speake. And I think he will not soon againe go to sleep in meeting.

"Ye women may sometimes sleep and none know it, by reason of their enormous bonnets. Mr. Whiting doth pleasantlie say yt from the pulpit he doth seem to be preaching to stacks of straw, with men jotting here and there among them."

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Jones—Well, I did get a lesson just now, but this is business, you know. These are samples of KUNKEL'S MUSICAL REVIEW, for which I have become agent.

Smith—But you don't do business in the evening, do you?

Jones—Well, not usually; but this evening was an exceptional case. I was invited to the Luderkrantz singing society.

Smith—Ha, ha! You mean Liederkrantz.

Jones—Well, Liederkrantz or Luderkrantz. Its all the same in Dutch.

Smith—Well, how did you succeed?

Jones—Oh, splendidly; I got through in five minutes.

Smith—What! Took all their subscriptions in five minutes?

Jones—No; I didn't take one.

Smith—But how did you come to go there?

Jones—You see, the musical director is a friend of mine, and a gentleman. He invited me to come to the society, and thought I could do well among musical people.

Smith—Well, how is it that you did not?

Jones—Well, I was there about one minute when a fellow came up to me and demanded what I was doing in the society where I was not a member, and by what authority I came there.

Smith—Well, what did you do?

Jones—I told this fellow my business, and that I had been invited by the musical director. "What!" said he, "by the musical director? I want you to understand we pay this man for his services, and he has no right to invite anybody. Here it is president and not dirigent, and I want you to get out of here."

Smith—That was knock-down time. What did you do?

Jones—I asked this fellow who he was that he was exercising so much authority. He said: "I am Mr. Sennelaetter, the president."

Smith—Sennelaetter! A queer name. What does it mean?

Jones—Why, Sennelaetter means in German *Abfuhrungsmittel*—in English *scenne*, a purgative, you know.

Smith—A good man for president if they want the society cleaned out.

Jones—Yes, indeed; he gave me a griping dose of himself right away.

Smith—Well, did you light out at once?

Jones—No, I remonstrated; showed him the REVIEW, and explained what a valuable work it would be for musical people to possess.

Smith—I'm sure your argument ought to have been convincing; what did he say?

Jones—He said: "Look here, we have spent all our money on our bowling alley, our billiard room, and especially on our bar-room, and we have no money for music."

Smith—Well, what did you do then?

Jones—Do! Why this fellow was so over-beer-ing that I took my hat and left.

Smith—And those are the people that foster music!

Jones—Yes, if a man don't care what he says.

MR. ISAAC L. HART, Superintendent Barnard Manufacturing Company, No. 3 Ashton Street, Fall River, Mass., says: I have used that superior remedy, St. Jacob's Oil, in a severe case of rheumatism in my arm, and its effect was wonderful, having banished, after a thorough trial, all pain, leaving my arm as well as ever.

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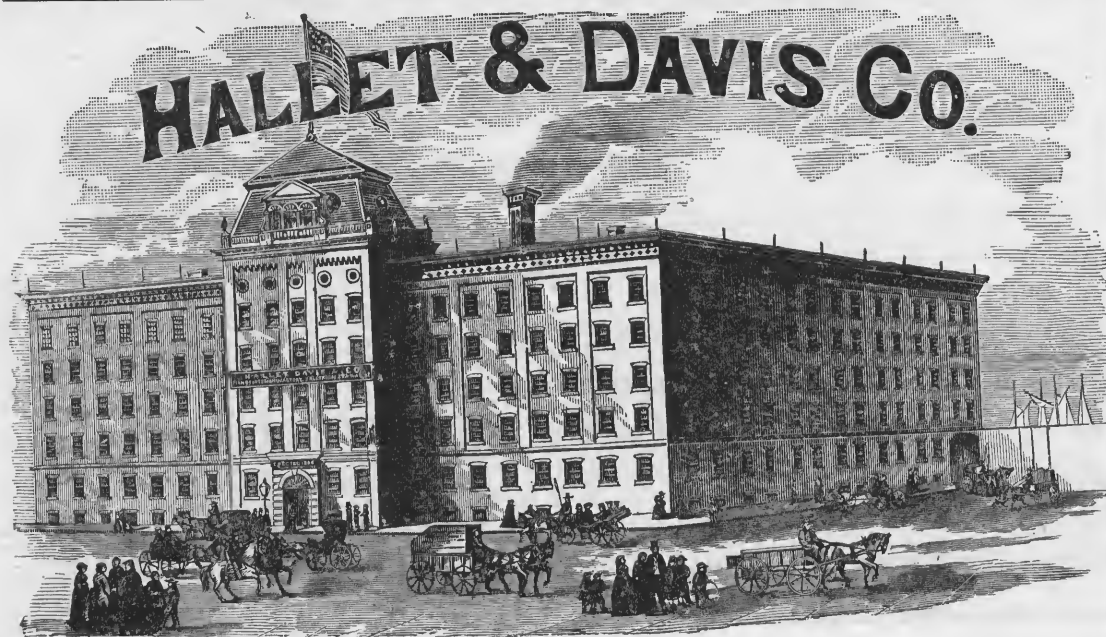
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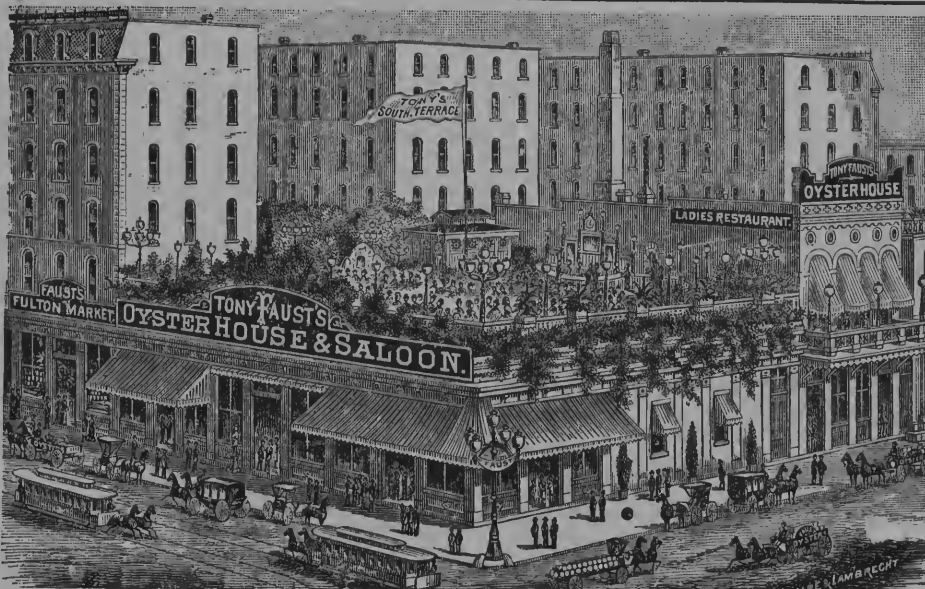
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